

“Where the Old West Meets the New West”

Scottsdale Museum of the West

Feasibility Study



**FINAL REPORT
MARCH 2006**



AMS Planning & Research
915 D Street
Petaluma, CA 94952
707.778.8445
<http://AMS-online.com>

“Where the Old West Meets the New West”

Scottsdale Museum of the West

Feasibility Study

FINAL REPORT

MARCH 2006

ADVISORY COMMITTEE

Jim Bruner, Chair

Bob Karatz

Linda Millhaven

Ned O’Hearn

Rachel Sacco

Paul Messinger

Tom Morrow

Paul Piazza

Scottsdale Cultural Council Staff

Frank Jacobson, President/CEO, Ric Alling, Vice President/Director of Operations,
Ashley Berchermann, Executive Assistant

Funding for this study was provide by the City of Scottsdale and
the generous donations from the following:

The Virginia G. Piper Charitable Trust

Messinger Mortuary/Paul & Cora Messinger

Silverman Family Foundation

Gay Wray

Wells Fargo Bank Arizona

Bob & Sue Karatz

the late Skipper Ross



Contents

Introduction.....	1
Methodology	2
Acknowledgements	3
The Concept for the Museum	5
Introduction	5
1. The Concept for the Museum	6
2. Key Interpretive Goals	8
3. Museum Components.....	8
4. Collecting and Collections	12
5. Some Potential Exhibition Topics	13
Building Requirements.....	14
Facility Requirements & Building Plan.....	14
Cost Projection.....	20
Cost Basis	20
Cost Estimate.....	21
Market Analysis	23
Market Demographics	24
Market Area Potential.....	27
Lifestyles	27
Art Potential Index	29
Competitive Venues	29
Management and Operating Estimates	32
Revenue	33
Expense Centers	34
Results of Operations	36
Optional Operating Structure	37
Funding Analysis.....	41
Executive Summary.....	41
Case for Support.....	41
Potential for Support.....	42
Volunteer Leadership	43
Internal Preparedness.....	43
Conclusions and Recommendations	44
Implementation	45
Schedule	45
Appendices (Separate Cover)	
Market Data	
Comparable Museums	
Operating Estimate Detail	

List of Figures

Figure 1: Museum Concept	6
Figure 2: Proposed Museum Site	15
Figure 3: Museum Space Relationship Diagram.....	16
Figure 4: Space Requirements.....	18
Figure 5: Conceptual Diagram	19
Figure 6: Project Cost Budget	22
Figure 7: Population Growth.....	24
Figure 8: Age Distribution	24
Figure 9: Educational Level	25
Figure 10: Income Level	25
Figure 11: Household Composition	26
Figure 12: Market Area Demographic Summary	27
Figure 13: Top Lifestyle Segments and Percentages	28
Figure 14: Market Potential.....	29
Figure 15: Organization Chart at Stable Year (independent Organization) ..	36
Figure 16: Base Year Operating Estimate – Independent Organization	37
Figure 17: Allocated Cost Estimate.....	38
Figure 18: Base Year Operating Estimate – Combined Operation	39
Figure 19: Organization Chart at Stable Year (Combined Operation)	40

Introduction

Since its beginnings the City of Scottsdale has been a center for western-themed cultural activity for residents and visitors to Arizona's Valley of the Sun. In response to this, for the past fifteen years, a group of Scottsdale's cultural and civic leaders have been interested in creating a museum that tells the stories of the art, culture and traditions of the West. With a growing population (56% change from 1990 to 2000), substantial tourism (over 7 million visitors annually), and a strong existing base of cultural activity, the community envisioned an opportunity to create an institution that reflects the traditions of the region and responds to visitors' desire to "Experience the West."

Several studies for such a museum have been conducted. In the early 1990s, discussions of a "Cultural Campus" for downtown included a "Western Art Museum." Later in that decade the City worked with a private collector to develop a museum of art that included Impressionist art. They failed to come to agreement with the collector. In 2001 a plan for a Scottsdale Western Art Museum was commissioned by the Scottsdale Western Art Association, a non profit group. This plan too failed to come to fruition. In 2003, the City developed a plan for a museum to be associated with the Buffalo Bill Historical Center in Cody, Wyoming. The Board of the Center withdrew from negotiations and the planned museum was cancelled.

In 2005, a group of Civic Leaders, working under the auspices of the Scottsdale Cultural Council, decided to reexamine the potential for a new museum. AMS Planning & Research, a national arts management consulting practice, was commissioned to conduct a feasibility study for a museum of Western art and history. The study has been conducted under the direction of a Western Art Museum Advisory Committee of the Cultural Council comprising several of the community's leading citizens. The study includes an analysis of community interest in using and funding the proposed Museum, assessment of market potential, research into program opportunities, mission development and concept planning, and evaluation of similar existing and planned facilities in the area as well as comparable institutions in other states. Based on the research, a facility

description was prepared and financial estimates made for development and operation of a Museum and a preliminary funding feasibility study was conducted.

Methodology

The AMS team conducted extensive research and analysis, incorporating quantitative and qualitative methods to ascertain the feasibility of a museum of Western art and history. At the outset, the team developed a flexible and collaborative relationship with the staff of the Cultural Council and the Advisory Committee, establishing goals and research of the study. The planning team was guided by the following goal for this study:

To explore the feasibility of developing and sustaining a museum of Western art and history that will meet the current and future needs and interests of the Scottsdale community, its residents and visitors.

Initial background research and interviews with City leadership and key stakeholders in the community were held to solicit input and guidance for the study. The team facilitated a series of meetings and interviews with leaders in government, business, the tourism industry and educational institutions to determine potential interest in a museum. This task also included a review of previous studies and brainstorming sessions among the consulting team and Cultural Council staff to develop a mission and unique concept for the Museum.

The market analysis and research tasks included a market area assessment and competitive venue study to determine the potential audience base for the Museum. A study of similar venues in the Valley enabled us to understand the competitive context into which a museum would fit. Current attendance, financial data and any future plans were documented for museums and attractions.

The consulting team worked with the Cultural Council and Advisory Committee to determine the need for and potential of the Museum acquiring art and artifacts collections from collectors and other institutions. Options such as purchase, loan, or share were explored. Recommendations regarding housing, curating, conserving and utilizing potential collections were made, including the role collections play in interpretive and public programs. The team addressed potential relationships among the Western art and history museum's components with an eye to collaboration.

Relevant museums in selected U.S. markets were studied with respect to operations, markets, programming and exhibits. Benchmarks for facilities and activities, structural, and organizational factors, interpretive and educational activities, operating costs, management and operations structures, capital financing, visitation and financial performance were examined.

Based on the research, the consulting team prepared a conceptual exhibit and program plan that included ideas for permanent and changing exhibits, key interpretive ideas, educational programs, programmatic tie-ins to other museums and cultural institutions, media, etc. Working with the Jones Studio, Architects the AMS team defined a space program and area requirements.

Two organizational options were analyzed – one that places the museum under the auspices of the Cultural Council and one that assumes the museum will be operated as an independent non profit organization. Staffing plans for the two options were formulated and operating expenses, including salaries, administrative costs, advertising, utilities, building maintenance and repairs, exhibition and programming costs, insurance, leases, capital reserves, etc. were estimated. Earned income from operations, including admissions, facility rentals, gift and food service concessions, exhibition commissions, program fees, etc. were forecast.

Campbell & Company, a professional fundraising counsel firm, conducted a series of interviews with Scottsdale and Phoenix area philanthropists. The goal of the interviews was to enable a basic understanding of the proposed museum's donor base and reactions to the plans and proposals for the Museum. A summary of their report is included, describing reactions to the case for the project, readiness of volunteers and preliminary estimate of funding available.

Recommendations for continued project development, including planning and scheduling the hire of a Museum Director were prepared. Research and analysis from all tasks of this study, as well as discussion among team members and Cultural Council staff helped define initial management and budget needs to move into the beginning fundraising, design and building stages for the museum.

Acknowledgements

The AMS team would like to acknowledge the staff of the Scottsdale Cultural Council, in particular Frank Jacobson, President and CEO, and Ric Alling, Vice President and Director of Operations, for their assistance in providing materials, support and direction. The Advisory Committee's direction and support and their ability to listen to new ideas about museums were invaluable to the planning team.

We would also like to thank representatives from the museums in the Valley for providing information for this study. The leadership at the Heard Museum and the Phoenix Art Museum were particularly helpful. We would like to acknowledge Pat Riley and her staff at the Cowgirl National Hall of Fame in Fort Worth, Texas, for opening their doors and data to us. Staff at the Museums West Consortium: Buffalo Bill Historical Center, Amon Carter Museum, Gilcrease Museum, Autry National Center, National Cowboy & Western Heritage Museum, National Museum of Wildlife Art, Rockwell Museum of Western Art

and the Eitlejorg Museum were most helpful in providing information about their programs and operations.

All those who were interviewed, both for conceptual plan and funding analysis, were generous with their time and honest about their assessment of the situation and opportunity for this Museum. Others who helped in this research include Andy Kramer of West Office Exhibition Design, and Neal and Eddie Jones of Jones Studio, Inc.

The study team included two associated consultants who provided invaluable expertise, Tom Frye, Emeritus Curator of History at the Oakland Museum of California and Peter Hassrick, Director of the Institute for Western Art at the Denver Art Museum.

The Concept for the Museum

Introduction

This section of the report describes the proposed program elements for the Scottsdale Museum of the West. These elements were developed following discussions and input from the Museum Advisory Committee, meetings with the mayor and members of the council, public forums, surveys of other museums in the region, interviews with key museum leaders, scholars, educators, gallerists, and collectors in the area, and extensive collective discussion amongst the AMS planning team. Key physical elements of the program plan are also shown in the accompanying bubble diagram (Figure 1), indicating the relationship of the program elements to one another.

The Scottsdale Museum of the West is first and foremost an educational institution. Education as a core value unites all aspects of the Museum's mission and programming. The Museum utilizes immersive and interactive techniques which will excite and inspire visitors. Often labeled "edutainment" - this practice uses entertainment techniques to educate. Although sometimes this approach is disdained, there can be no serious argument against the importance of using modern tools to enable learning. Audiences are learners and the Museum will take every opportunity to engage them in a process of discovery.

The conceptual program described below is guided by the mission of the Museum:

***"To stimulate imagination, exploration and appreciation
of the art, history, and peoples of Arizona and the West."***

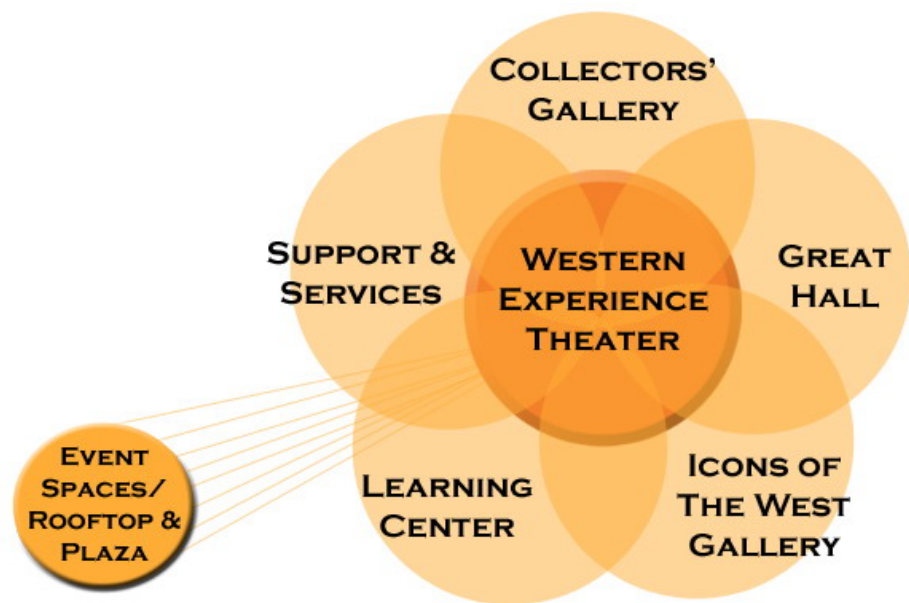
The AMS planning team proposes a concept for the Museum that reflects what we believe captures the essence of the West: ***"Where the Old West meets the New West."*** This concept serves as the foundation for an interactive and experience-based museum that will utilize methods pioneered at institutions such

as the National Holocaust Museum and Abraham Lincoln Presidential Library and Museum to tell the stories that define the West.

The Concept for the Museum

The stories of the West span an immense period, from the time of the first people, the Hohokam, whose irrigation canals, art, and architecture from past millennia still mark the landscape, to the modernist painters, photographers, architects, and environmentalists who continue to blaze new trails. What were once current events are now the legendary Old West, and what was once frontier has been transformed into the New West; the transformation continues. The Scottsdale Museum of the West will recount the history of the West and the dynamic interaction between these various personas—the New West and the Old West—through the eyes of the artists, the artifacts of the cultures, and the stories of its peoples.

Figure 1: Museum Concept

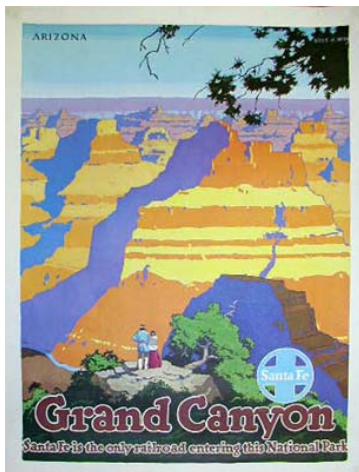


Beginnings and Explorations



Native Americans told their stories through oral traditions, rock art, pottery, basketry and weavings; early explorers crafted records of their journeys through detailed maps and documents; and early artists captured the images of the West with their paintings, sketches, photographs and lithographs. Legendary stories, such as the U.S. Army's campaigns against Geronimo, and African American "Buffalo" soldiers riding with the 10th cavalry, were first documented by artists and illustrators as the events themselves unfolded.

Expansion and Settlement



With the coming of the railroads, artists were hired to lure tourists to such majestic places as the Grand Canyon and the Painted Desert. Pioneers homesteaded the West seeking land on which to live, work, and raise their families, and farmers, ranchers, cowboys, *vaqueros*, and miners spread over the region seeking new opportunities. New impressions of the Old West emerged as people from different cultures discovered the region and tried to shape it in their image and to their values. Artists took up residence in Scottsdale, arriving just after the turn-of-the-century. In the 1930s artist colonies were founded in the town, like the Cattle Track Artists' Complex (1938), followed by established studios, such as that of the renowned artist Lloyd Kiva New (1950).

Identity and Transition



By mid-century, myth and reality collided to form new perceptions of the Old West. Dude ranches in the Scottsdale region gave greenhorn visitors the "Western Experience" of cowboys and rodeos. In 1947 the Scottsdale Chamber of Commerce rode the western dream, declaring Scottsdale "The West's Most Western Town," thereby branding its Old Town storefronts, galleries, artists' studios, shops, its Parada del Sol and rodeo with the mark of the West. Artists depicted their own visions of the West, building on stereotypes for a hungry audience. Architects have also been attracted to the region, adapting the spacious and rugged landscapes into their designs. Visionaries such as Frank Lloyd Wright and Paolo Soleri even established their famed architectural studies in Arizona.

Today and Tomorrow



Today the New West's upscale urban communities, elegant spas and resorts, professional sports teams, eco-tourism adventures, innovative architecture, and contemporary art are reinventing and reinterpreting the Old West, as well as striking out in new directions. These new ideas are different, yet rooted in the cultures, traditions and ideas of the Old West and they continue to reshape and invigorate the region. Artists have always been attracted to Scottsdale's unique environment as a place to live, work and visit. Native American artists, like Fritz Scholder and Charles Loloma, have brought traditions from the Old West to visions of the New West. Late 20th century painters like Ann Coe and Bill Schenck expose the ironies of Western life as stereotypes of desert happiness. This kaleidoscopic interaction of Old West and New West will be a focus of the Scottsdale Museum of the West. While other museums in the region such as the Heard Museum and the Phoenix Art Museum address certain aspects of the West, no other museum will explore and comprehensively interrelate the art, history and culture of the region.

2. Key Interpretive Goals

To guide the development of the program for the Museum, we have established a series of interpretive goals that are *visitor-centered*. These goals reflect the vision, mission and concept for the Museum and will serve as a guide to the programs and exhibits now and in the future. The Scottsdale Museum of the West aims to:

- Showcase the West and why it matters.
- Respond to visitors seeking to "Experience the West."
 - ▶ Present the untold stories of the West.
 - ▶ Unmask the myths and realities of the West.
 - ▶ Explore the frontiers of the Old West and the New West.
 - ▶ Present exciting encounters with the authentic West.
 - ▶ Communicate the stories of Scottsdale and the West.
- Present the art of the West
 - ▶ Draw on the art of those who have claimed the West over time to reveal how Arizona and the West were defined and appropriated.
- Provide educational programs for school children that relate directly to the K-12 education Standards of Arizona Department of Education and additional programs for all ages groups
 - ▶ Present learners with an array of experience-based opportunities.

- ▶ Meet the needs of diverse audiences through active in-reach and out-reach programming.
- Use a rich palette of exhibition practices drawn from theater, entertainment, new technologies, storytelling, and media.
- Be a welcoming, hospitable place for visitors.

3. Museum Components

The Plaza

Southwest plazas have roots that go back for generations, much like New England commons and Midwest town squares. The Plaza of the Scottsdale Museum of the West will carry on those traditions, serving as a gathering place for community residents and visitors. As an outdoor extension of the building, the Plaza is a meeting ground for the “Old West” and the “New West.” Artworks and artifacts will be displayed here; artists in residence, performers and craftspeople will utilize the area; and it will serve as a venue for community cultural events. Education programming will take advantage of the Plaza for indoor/outdoor activities, and the museum architecture will incorporate the Plaza as an open transition to the entryway and lobby of the Museum.

The Entry/Lobby

The Entry/Lobby will be a welcoming space for visitors arriving at the Museum. Here greeters will orient visitors and direct them to the Museum’s offerings, some of which, such as the museum store and café, will not require paid admission. Admission to the Western Experience Theater and galleries will require ticketing at the admissions desk.

The Entry/Lobby of the Museum will also serve as ceremonial space, helping to orient visitors to the experience they will have at the Museum, and providing views to the Plaza and into the galleries. It will also serve as an intimate reception space for special events and as a gathering area for special tour groups and school tours. A central feature of the Entry/Lobby will be a commissioned artwork that is emblematic of the West and symbolic for the Museum. At the new Abraham Lincoln Presidential Library and Museum, for example, visitors encounter the Lincoln family standing in the ceremonial entry, waiting to greet them. These accessible realistic figures of the president and his family have become an icon of the museum, and visitors gather around them to take pictures of each other with the Lincolns. Creating an artwork for the Scottsdale Museum of the West that has the power to draw and engage visitors in an interactive way will be a goal of this commission.

***The Western Experience
Theater***

The Western Experience Theater will be a signature experience for visitors to the Museum, immersing them in a dramatic story-driven multimedia program, “Where the Old West Meets the New West.” Here visitors will explore whose West Arizona has been over time, and how these individuals, their cultures, their stories, and their art—and artifacts—have served to appropriate and lay claim to the region. The often tumultuous challenges to these claims and their outcomes will involve visitors in the bigger than life saga of the American West that is still unfolding. This multimedia production will feature new interpretive experiential technology drawn from theme parks and the entertainment industry. It will have the “sizzle” that people want to see in the Museum.

Icons of the West Gallery

Adjoining the Western Experience Theater, and linked to it programmatically, will be a gallery exhibiting iconic art and artifacts of the West. This long-term exhibit of authentic and highly evocative material culture will have the power to elicit emotional responses from visitors who have just emerged from the Western Experience Theater. These objects will be drawn from the collections of Western art and history collectors in the region and from public and private museums.

The Great Hall

The Great Hall is the principal venue for major temporary exhibitions about the West. These temporary exhibitions will be produced in several ways. Some will be organized by the Museum; others will be traveling shows from other museums, such as the Museums West Consortium, or produced in collaboration with other museums. These professionally curated exhibitions will reflect high standards of scholarship, showcasing superb art and artifacts, and utilizing new dramatic and engaging interpretive methods and designs. Guided tours, lectures and special programs for the public and local school children will complement the exhibits. By setting and maintaining high standards, the Scottsdale Museum of the West will attract the best traveling exhibitions on the West, and successfully obtain high quality art and artifacts loaned from other museums for exhibitions it organizes. The Museum’s standards and reputation will also be a major factor in working collaboratively with local museums such as the Heard Museum and Phoenix Art Museum. In this regard, it is of major significance to report that discussions with spokespersons at these museums have revealed a willingness to explore working with the Scottsdale Museum of the West in ways that would have significant public benefit.

Multipurpose Uses

The Great Hall would also serve as a multipurpose space. When not scheduled for exhibitions, it would be configured for other uses related to the Museum’s mission. These would include use as a forum for lectures, conferences and events, and as a venue for community festivals and commemorations.

The Collectors' Gallery

Important collectors and collections of Western art and artifacts are to be found locally and in the region; still other collectors and collections can be found nationally. Local corporate collections are also an important source of Western art and artifacts. The Collectors' Gallery will be a showcase for a vigorous changing exhibition program utilizing these collections. Exhibitions will be accompanied by publications, educational materials and special programming and may vary in length from six months to a year. Key to the success of the Collectors' Gallery exhibition program will be the role of a highly qualified and respected Curator who will conduct research and work with collectors and specialists in imaginative design, installation and interpretation capable of creating exceptional exhibitions.

The Learning Center

With education as the Museum's core value, the creation of an integrated education program is paramount. The hands-on, interactive Learning Center will develop and present in-reach and out-reach education programming to meet the needs of diverse audiences. There will be extensive collaboration with teachers and administrators to provide education programs that meet the K-12 education Standards of the Arizona Department of Education. The education program at the Museum will place a high value on experience-based learning. Programming will be linked to the Museum's long-term and temporary exhibition program. Innovative museum education programs, such as at the Denver Art Museum, and the Frist Museum in Nashville should be explored as models to help define this program. While collaboration with the school system on K-12 museum programming will be a key objective, partnership with the college and university systems will also play a vital role. Discussions with faculty members at ASU that were conducted for this study revealed strong interest among faculty to work in collaboration with the Museum to develop conferences and symposia and provide student interns.

The Museum will also take advantage of the creativity and imagination of successful youth programs in the area. Especially notable is the work of the Arizona Museum for Youth in Mesa. Creative education collaborations and partnerships should extend beyond the schools to include other museums and institutions. The on-going success of the Learning Center and the education program of the Museum will depend on a highly qualified and innovative Museum Educator and staff.

Volunteer and Docent Programs

A key way to connect the Scottsdale Museum of the West to its surrounding community is through a strong volunteer program. The great interest among area residents in the experience of the West provides a natural connection to the Museum. Well-organized volunteer programs and docents can provide a vitality and freshness to the front-line public face of the Museum. And docent interpreters can help bring the works on exhibit to life and engage visitors in a

dialogue. Docents and museum volunteers are also critical to a successful school tour and hands-on education program.

The Rooftop

The Rooftop provides a venue which will have a scenic vista of Scottsdale and the Valley, and accommodate the Museum's need for a sizeable events space. Receptions, banquets, and special event rentals will provide an important source of revenue and build membership. Events can be held separately from regular museum functions or incorporated as part of a whole-museum event.

4. Collecting and Collections

The model for the proposed Scottsdale Museum of the West is not collections-based. The Museum presently has no collection of Western art or artifacts, nor are any collections earmarked for the Museum insofar as we know. Accordingly, the model for the Museum will be one based upon collaboration—with individual museums and museum consortia, private and corporate collectors and galleries. The premise of this collaborative model is to secure loans of important works and book high quality traveling exhibitions. Through carefully crafted working relationships with the specialized network of museums and public and private collectors, as well as with independent scholars and curators, the Scottsdale Museum of the West will expect to draw upon the “Best of the West” for its exhibitions and programs. This broad horizon will enable the Museum to produce or present exhibitions and programs of the highest caliber. Key to successfully organizing this endeavor will be hiring a Museum Director with an outstanding reputation and strong track record of distinguished accomplishment in the field of Western art and history. The same would be required of the Museum Curator, a further essential ingredient in this collaborative museum model.

The Museum will not own collections initially and may never seek to do so. A decision to collect must be preceded by a carefully considered collections policy. This decision should not be made lightly, for it could easily become a museum of



Thomas Moran, *A Miracle of Nature*, 1913, Private Collection

second-rate collections (and a second rate museum) if it were to seek or accept gifts of objects or collections of less than high quality. Here the role of the Board, advised by the Director and Curator, would be critical in determining a collections policy. If collection-building is undertaken, then budgeting for acquisitions and collections management, including purchase, conservation, collections storage, research and record keeping, and the staff to carry out these functions, will be required. Following the hiring of a qualified Director, discussions with collectors of important

Western collections in the region could be initiated to evaluate the collections and their availability.

5. Some Potential Exhibition Topics

The AMS planning team did some brainstorming for an initial list of exhibition topics that could have potential for the Museum: (Note: none of these topics has been researched for originality or a prior history of past exhibitions in the region.)

- Early artist colonies in Arizona
- The Cattle Track Artists Complex: A seventy-year Retrospective
- Marking Time: A 150 year time-lapse exploration of Arizona places and people through paintings, photography, and illustration
- Why the West matters
- Where land meets art: Earthworks and land art in Arizona
- Buffing up: A retrospective of dude ranches, fat farms and spas in Arizona
- Is there a West in “The West in the West’s Most Western Town?”
- In search of Geronimo: Life, legacy, and legend
- Is the West still wild?
- Culture clash: differing perspectives on the West
- The other side of the canvas: Back stories of the art
- Cowboys and *vaqueros*: the convergence of cultural traditions
- Depression-era photographers in Arizona
- The best of the West
- Landscape as Muse for Architecture and Design



Building Requirements

Facility Requirements & Building Plan

In this section of the study outlines the space requirements for a museum that responds to the vision and program described above. The proposed facility requirements are intended to fit within the designated site in Downtown Scottsdale (See Figure 2).

The proposed site is a 10,000 square foot plot located at the intersection of East Main Street and North Marshall Way in the heart of Scottsdale's historic downtown. This area is home to the Gallery and the Old Town Districts, known for their arts and cultural amenities, retail and dining establishments and historic buildings. The proposed site is adjacent to the Loloma Transportation Center, providing easy access to public transportation and public parking, and the Scottsdale Artist School, offering opportunities for collaboration in educational activities and programs.

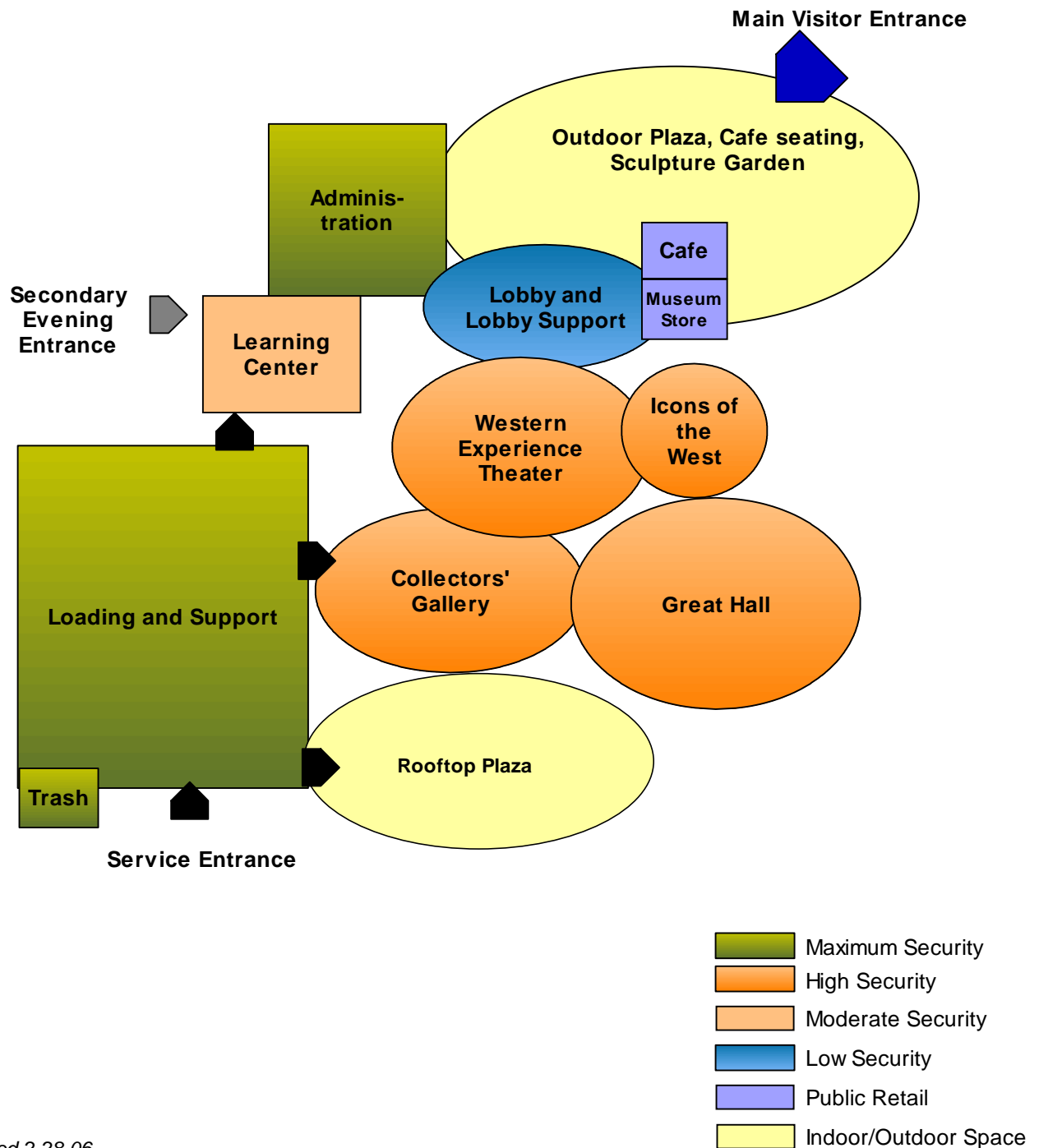
Surrounding the site will be a multi-million dollar mixed use residential and retail development. The developers of the surrounding property are strong advocates of including cultural amenities in association with their projects. Residents of the new development will be likely frequent visitors and members of the museum and retail shops and restaurants will help create a dynamic neighborhood which will attract visitors through its diverse offering of activities and amenities – culture, shopping, eating, and living.

The following outlines the spaces necessary to construct a building to a standard and quality consistent with the program and typical art and history museums. The relationships and recommendations for space proximities are illustrated in Figure 3 and Figure 4. A preliminary conceptual diagram rendered by Jones Studio, Inc. and a composite graphic depicting the interactive innovative exhibition design concept are shown in Figure 5.

Figure 2: Proposed Museum Site



Figure 3: Museum Space Relationship Diagram



Revised 2-28-06

Exhibition and Education Space

Total area allocated to exhibition and education is 16,250 Sq. Ft. The Western Experience Theater will have a capacity for 100 people. The Icons of the West Gallery is adjacent and linked programmatically to the theater with interactive displays dedicated to Western icons and art. Other exhibition spaces include the Great Hall which will be the main exhibition gallery for temporary and special exhibits and will also provide a space for special events when not in use for exhibits. The Collectors' Gallery will be designed to show the art of local and other collectors of Western art. The Entry/Lobby will provide additional exhibition space that might include commissions of local and regional artists. Education will be incorporated into all aspects of the Museum's exhibits; however, most of the dedicated educational activities will occur in the specially designed and equipped Learning Center.

Administrative Space

Administrative spaces include offices, work stations, common staff areas and a conference room with a capacity for 30 people. The amount of office space needed was determined based on applying industry standards for each staff person and multiplying that by the number of staff in each department (e.g., 150 sq. ft. per senior manager x 6 senior managers = 900 sq. ft.). Staff areas include toilets, work area, and storage.

Support Spaces

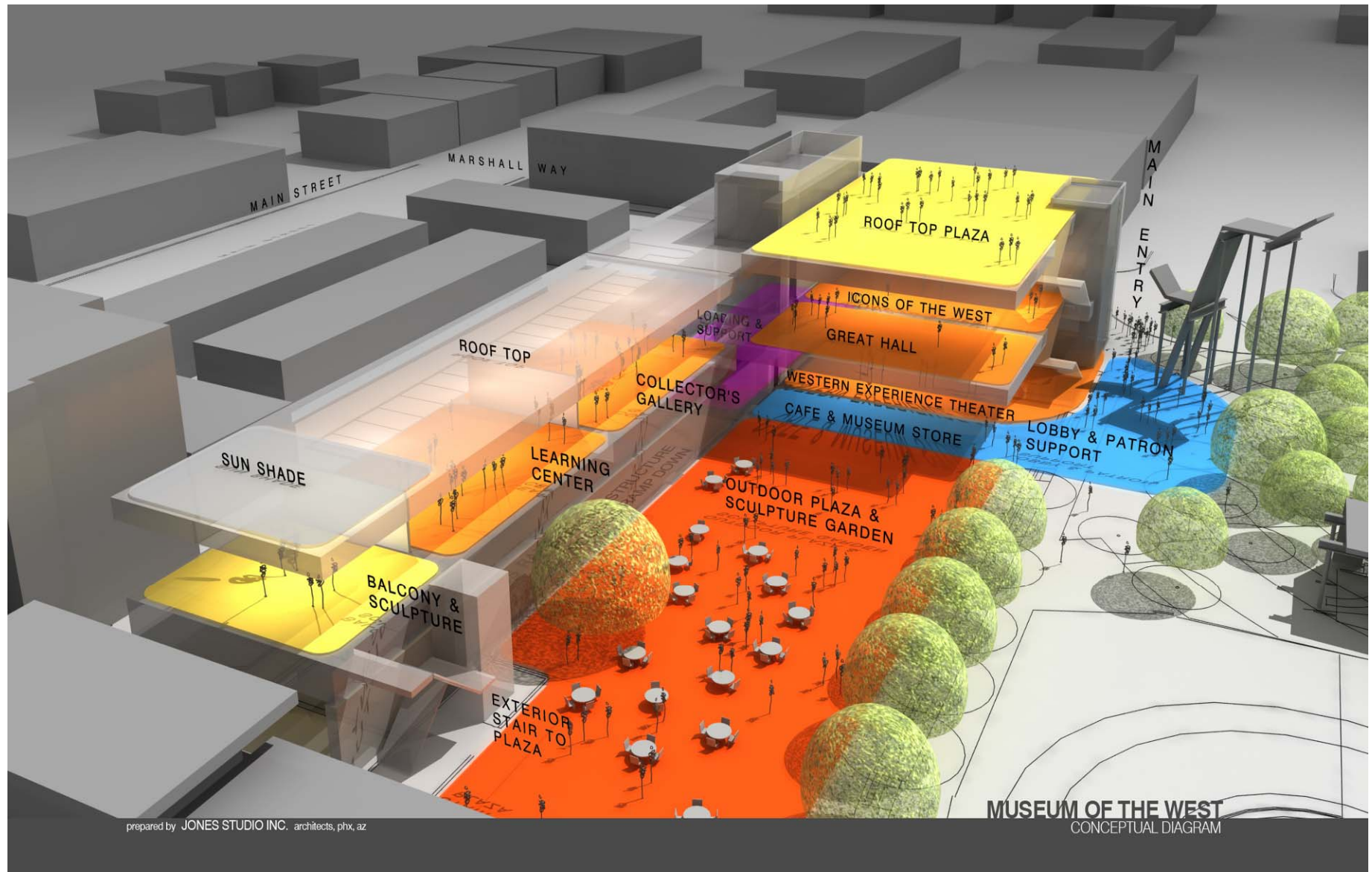
Support spaces refer to the ancillary spaces of the museum not incorporated into exhibition, education, or administration. These include loading, preparation workshop, crate storage and carpentry workshop, café (both indoor and outdoor), museum shop, public toilets, and storage. Total support space is 9,800 Sq. Ft.. The café is planned to accommodate 100 people, and the museum store will be 1,500 Sq. Ft. Although a permanent collection is not envisioned at this time, secure storage is necessary for the receipt of and storage of art and artifacts in between exhibitions, as well as for housing display materials.

In summary, the program of spaces will provide a state of the art museum that can exhibit the widest possible range of art and artifacts, from ancient pottery to master drawings, and educate its visitors through engaging displays. Environmental and security conditions must be of the highest standard and all working areas must be functional and convenient.

Figure 4: Space Requirements

	<u>Sq.Ft./Unit</u>	<u># Units</u>	<u>Net Sq.Ft.</u>	<u>Gross ratio</u>	<u>Gross Sq.Ft.</u>
GALLERIES					
Gallery Lobby	1,500	1	1,500		
Experience Theater	30	100	3,000		
Great Hall	5,500	1	5,500		
Collector's Gallery	2,500	1	2,500		
Learning Center	1,500	1	1,500		
Icons of the West	1,500	1	1,500		
Storage (chairs, A/V)	750	1	750		
TOTAL GALLERY			16,250	0.40	22,800
ADMINISTRATION					
Senior Staff	150	6	900		
Managers	100	4	400		
Staff	75	4	300		
Work Stations	70	5	350		
Conference Room	200	1	200		
Staff Toilets	50	4	200		
Staff Work Area/Storage	150	1	150		
TOTAL ADMINISTRATION			2,500	0.30	3,300
SUPPORT SPACES					
Loading Dock / Trash	300	1	300		
Preparation Workshop	250	2	500		
Crate Storage / Carpentry Shop	500	1	500		
Café (Indoor/Outdoor)	100	15	1,500		
Retail	1,500	1	1,500		
Public Toilets	50	20	1,000		
Secure Storage	1,500	1	1,500		
Collection Storage	3,000	1	3,000		
TOTAL SUPPORT			9,800	0.30	12,700
ROOFTOP PLAZA					
Event Space	3,000	1	3,000	0.30	3,900
TOTAL			31,550		42,700

Figure 5: Conceptual Diagram



Cost Projection

An estimate of probable construction cost for the Museum is based on research into comparable museums located in the U.S. and comparison with construction costs in Scottsdale.

Based on historic cost data escalated to current market costs, per square foot costs for a building of this type range from \$400 to over \$650 per square foot. The variation in construction costs is related to the design and functions of each area within the facility.

A cost estimate for the development of the project has been prepared according to the following assumptions and guidelines:

Cost Basis

The estimated costs are based on 2006 construction costs, the gross floor areas for the building, and application of order-of-magnitude pricing established through analysis of comparable projects. A moderate architectural quality has been assumed for the building. A construction contingency of 10% has been included.

Professional Fees & Expenses (soft costs)

An allowance of 15% of the construction cost has been made for fees for an Architectural and Engineering consultant team normally employed on a project of this type, including architects, structural, electrical and mechanical engineers, specialty consultants (security, acoustics), as well as a cost consultant.

Furnishings, Fixtures & Equipment (FF & E)

Based on comparable projects an estimate has been made for a normal complement of fixed and movable furniture and equipment including operable

partitions, public and office furniture, security equipment, computer and phone cabling, etc.

Land Acquisition Costs

Costs for acquisition of buildings and/or land have not been estimated.

Owner's Costs

The owner normally provides the following items during planning, design and construction. An estimate for these items have been included in the cost estimate and include:

- Financing costs
- Fundraising fees and expenses
- Legal fees and expenses
- Owner's staff and associated management costs
- Pre-opening staffing and operational expenses
- Presentation models and renderings
- Testing and inspections
- Plan Review and Permit Fees

Cost Estimate

The base construction cost estimate shown below is for new construction of a typical moderate quality level facility. No allowance has been made in the estimate for site acquisition or for mitigations for cultural resources, geotechnical hazards, hazardous materials or environmental impacts.

The public spaces, exhibit galleries, and support areas described in this report encompass a total of 42,700 square feet. Based on the research, a cost basis of \$500 per square foot has been used and the estimated base probable construction cost (contractor's bid price) would be \$21,350,000. Professional fees are estimated at \$3,202,500. Furnishings and equipment are estimated at \$1,601,000 and exhibits at \$1,800,000. Total Capital Cost is estimated to be \$27,953,500. The soft cost estimate of \$1,398,000 includes owner costs such as testing and inspection, plan review and permit fees. In total, the estimated cost of the project is projected to be a little below \$30 million. An allowance for an operating endowment of \$5 million brings the overall cost to \$34.3million. Unknown factors such as site conditions or geo-technical requirements and unforeseen market conditions could cause this estimate to increase.

As the project moves forward, more detailed site analyses will be conducted and design concepts determined to refine these estimates. A professional cost consultant familiar with similar types of buildings should be consulted to assist with estimates of construction costs.

Figure 6: Project Cost Budget

Construction		<u>Basis</u>			
Building		Sq.ft.	42,700	\$500	\$21,350,000
TOTAL CONSTRUCTION COST					\$21,350,000
Fees & Soft Costs					
Professional Fees & Expenses	% of construction cost			15%	\$3,202,500
Furnishings, Fixtures, Equipment	% of construction cost			7.5%	\$1,601,000
Exhibits (including design)	4,000 Sq. Ft.			450	\$1,800,000
Construction Contingency	% of construction cost				incl.
Total Capital Cost					\$27,953,500
Owners Costs (Legal, permits, bonds, special testing, etc)	% of Capital Cost			5%	\$1,398,000
Site work					incl.
Total Project Cost					\$29,351,500
Endowment					\$5,000,000
Total with Endowment					\$34,351,500

Market Analysis

In this section of the report, a market analysis of Scottsdale and the region surrounding the proposed site of the Museum is summarized. A full demographic report is provided in the Appendix.

Based on feedback received in key informant interviews and discussions with Cultural Council members and among the consultant team, AMS concluded that the market area for the Museum is the area directly surrounding downtown Scottsdale within 20- mile and 30-mile radii. A secondary market that would participate at a lower rate or for special programming comprises the larger CBSA* of Phoenix. The following compare these areas to that of the entire State of Arizona.

In addition to the population data, this section also contains an overview of competitive venues in the primary and secondary market areas. This summary provides supporting information that will assist the Scottsdale Museum of the West to distinguish itself from these venues in order to provide a unique and quality experience that attracts and benefits the citizens of Scottsdale and its surrounding region.

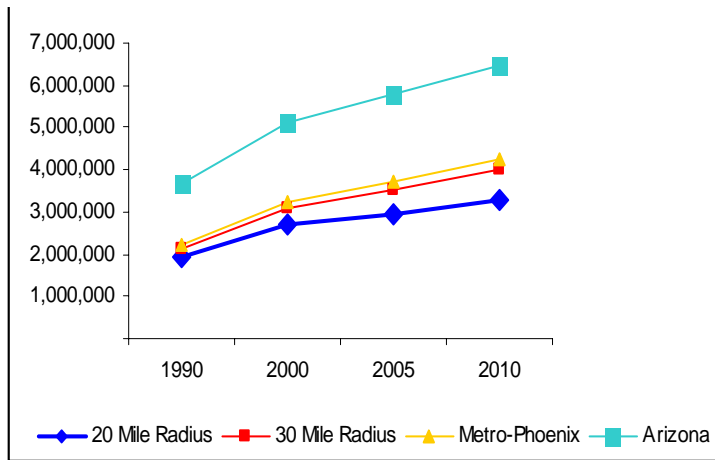
The 2005 estimated population for the city of Scottsdale is 226,390, with projected population of 250,000 by 2010 and 285,000 by 2020. The 2005 estimated population of the metropolitan Phoenix area, which includes Scottsdale, is 3.7 million with a 2010 projection of 4.15 million. By 2020, Phoenix is projected to be home to 6.8 million people.**

* *Core Based Statistical Area (CBSA) is defined by the US Census Bureau as a geographical area consisting of a county or counties with a high level of integration as measured by commuting patterns.*

** *Research Administration, Population Statistics Unit, State of Arizona.*

Market Demographics

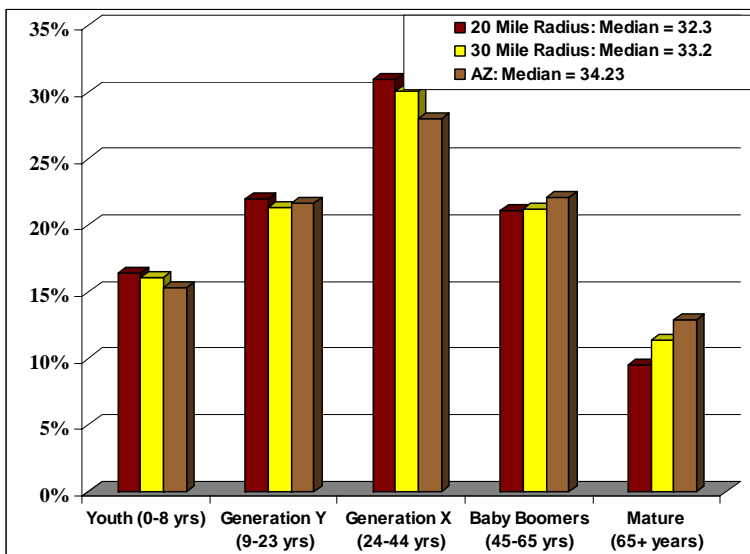
Population



Arizona is one of the fastest growing States in the country, and much of that growth is taking place in the Phoenix metropolitan area. Between 1990 and 2000, the metropolitan Phoenix area grew by 45%, as did the 30-mile radius surrounding Scottsdale. Both of these rates are ahead of the State's change during this time. Scottsdale city alone mushroomed from 130,069 in 1990 to 202,705 in 2000, a 56% increase. Although growth in the region may have slowed somewhat, it is still well above the national average: projections for metro-Phoenix suggest 30% growth by 2010 as opposed to 10% for the U.S. as a whole.

Figure 7: Population Growth

Age



The age distribution of the Scottsdale market area in comparison with the State is relatively parallel across all age groups. Figure 8 shows that all areas consist of mostly Generation X residents, but that Scottsdale's 20-mile radius and Maricopa County 30-mile radius market area have a slightly higher percentage of younger residents, both children and young adults. This is also reflected in the lower median age of Scottsdale area residents: 32.3 in comparison with the State's 34.2.

Figure 8: Age Distribution

Education

It is clear from looking at Figure 9 that educational attainment in the Scottsdale market area is higher than that of the State.

Scottsdale residents are more likely to have a college degree or higher (27%) than the State's (24%). As educational attainment is an important predictor of participation in the arts, the fact that Scottsdale has a higher educational level overall suggests a strong basis of involvement and support for a museum.

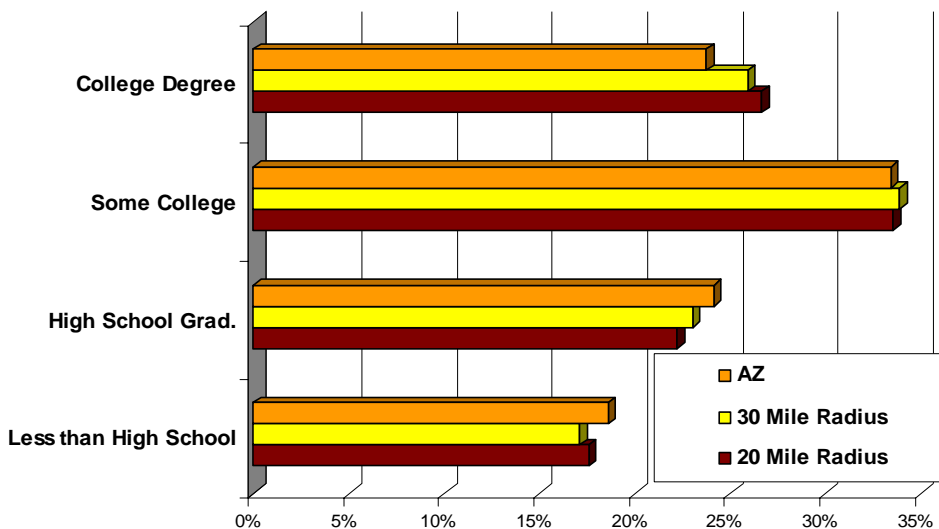


Figure 9: Educational Level

Income

Income level is also an important indicator of arts participation. The Scottsdale market area has a higher median level of household income in both the 20-mile and 30-mile radii when compared with Arizona overall. In addition, Scottsdale market residents are more likely earn \$100,000/year or more (18%) than the general Arizona population (15%). The greater wealth within the Scottsdale market does not guarantee financial support for the Museum, but does signify a large target base for a fundraising campaign.

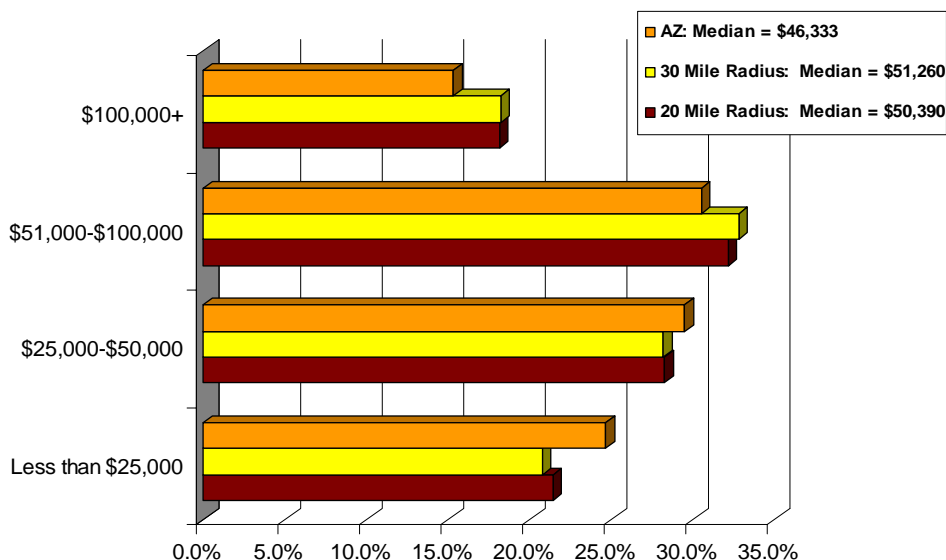


Figure 10: Income Level

Household Composition

As stated above, Arizona and the Scottsdale market area are one of the fastest growing areas in the country. Figure 11 shows that household composition of this growth is predominantly families with children under age 18. The percentage of families with younger children is more concentrated in the Scottsdale market area (37%) than throughout the State (35%). This is important to note in planning the Museum because its goal to serve the community as an educational institution has great potential due to the number of families in the area.

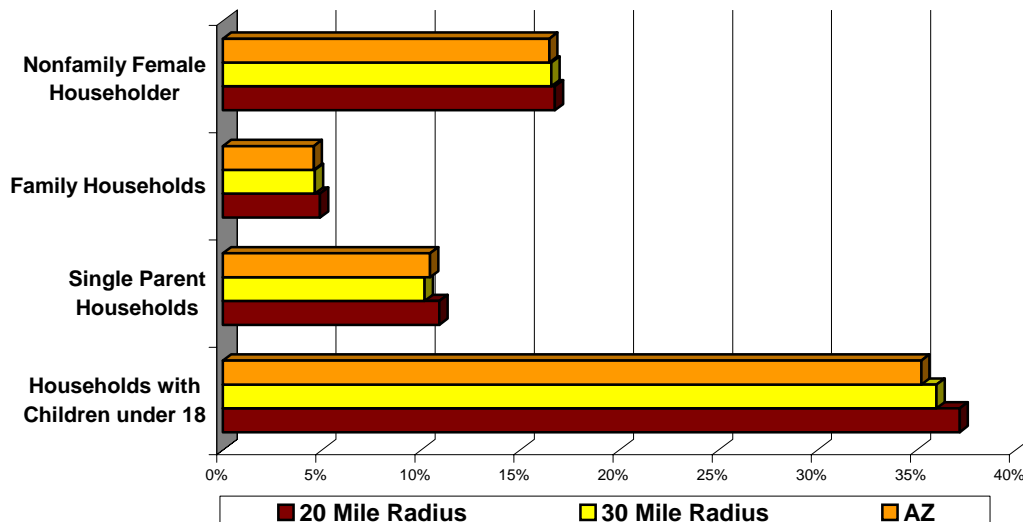


Figure 11: Household Composition

Summary – Market Area Demographics

Figure 12 shows a summary of key demographic variables that relate to prospective participation in cultural activities. Demographic measures such as education, household income, and age are most typically associated with arts participation (i.e., over three quarters of the typical art gallery audience have college degrees and household incomes greater than \$75,000.) The data suggest that the majority of Scottsdale residents, and of the larger 30-mile radius, are characteristic of a typically active arts audience. The high income levels and educational attainment point to a potentially strong local visitor and support base. The greater concentrations of households with children under 18 also suggest a strong interest, support for, and participation in educational programming.

Projections for the next ten years suggest a continuing of these trends. With more people moving into the area, the market base will expand and the revenue and funding potential for the Museum will increase.

Figure 12: Market Area Demographic Summary

Variable	20 Mile Radius	30 Mile Radius	Arizona
2005 Estimated Population	2,968,522	3,521,815	5,791,506
Median Age	32.3	33.2	34.2
% Generation Y (9-23 yrs)	22.0%	21.3%	21.7%
% Generation X (24-44 yrs)	31.0%	30.0%	28.0%
% Baby Boomers (45-65 yrs)	21.1%	21.2%	22.1%
% Mature (65+ years)	9.5%	11.4%	12.9%
Median Household Income	\$50,392	\$51,263	\$46,333
% over \$75,000	25.2%	25.8%	33.1%
% with College Degree	26.6%	25.9%	23.8%
Households with Children	37.2%	36.0%	35.2%

Market Area Potential

A national database of consumers has been utilized to analyze the lifestyle data and provide a measure of the audience potential for arts programs in the market area. AMS's databases of customers of cultural institutions throughout the US enable us to develop a multi-dimensional consumer profile of the arts participant. Using the consumer profile to evaluate the market enables us to gauge the potential for a Museum of the West in Scottsdale.

The consumer data analysis that follows reinforces the demographic data and further suggests that Scottsdale area residents (20-mile radius) and Maricopa County residents (30-mile radius) have a high tendency to participate in arts activities. The following provides a more detailed summary of the data and analysis.

Lifestyles

PrismNE™, a market segmentation system developed by Equifax National Decision Systems, is a geographically based market analysis system that augments demographic data with consumer information. The analysis system classifies every household in the United States into unique market segments. Each market segment consists of households that are at similar stages in the life cycle and share common interests, purchasing patterns, financial behavior, and demands for products and services, including leisure and cultural activities.

The classification system was created by combining information from the Equifax Consumer Marketing Database with US census demographic data. Over 100 unique characteristics for more than 160 million individual consumers are used, including financial and consumer activity, demographic, socioeconomic, leisure activity and housing data.

A detailed lifestyle analysis for Scottsdale 20 and 30-mile radii and Phoenix CBSA is located in the Appendix. Highlights follow.

Figure 13: Top Lifestyle Segments and Percentages

Seg. #	Segment Title	Scottsdale 20-mile	... 30-mile	Phoenix CBSA	Arizona
3	Movers & Shakers	3.3%	3.0%	2.8%	1.9%
7	Money & Brains	3.2%	2.7%	2.6%	1.8%
18	Kids & Cul-de-sacs	4.3%	4.6%	4.4%	3.1%
19	Home Sweet Home	4.5%	4.7%	4.4%	3.3%
22	Young Influentials	3.2%	2.8%	2.7%	2.1%

In comparing the local Scottsdale market areas with Arizona as a whole, the data show that the local market is significantly more concentrated in five categories, which include those relating to families and children. Whereas concentrations for other categories (e.g. Young Digerati, The Cosmopolitans, Close-in Couples) are similar across all of the geographic areas surrounding Scottsdale.

Descriptions of the lifestyle segments that predominate in the Scottsdale market area follow.

Movers & Shakers (3.3% 20-mile radius, 3.0% 30-mile radius) consists of wealthy suburban dual-income couples who are highly educated, typically between the ages of 35 and 54 and often with children at home; includes high percentage of executives and white-collar professionals who are likely to own a small business and have a home office. Households in this segment tend to attend arts programs frequently.

Money & Brains (3.2% 20 mile radius, 2.7% 30-mile radius) are those with high incomes, advanced degrees and sophisticated tastes; mostly city dwellers, predominantly white with a high concentration of Asian Americans, married couples with few children who support the arts. Households in this segment are frequent participants in a wide range of arts programs.

Kids & Cul-de-sacs (4.3% 20-mile radius, 4.6% 30-mile radius) are upscale, suburban, married couples with children; high education and income levels with family basis makes them likely to support family and children-oriented programs.

Home Sweet Home (4.5% 20-mile radius, 4.7% 30-mile radius) are upper middle class suburban families – married couples with few children; they are college-educated professional with comfortable lifestyles, enjoying entertainment and activity.

Young Influentials (3.2% 20-mile radius, 2.8% 30-mile radius) consist of young middle-class singles and couples who are interested in finding balance between work and leisure; typically under 35 years old.

Art Potential Index

Figure 14 provides a measure of the overall quality of the arts market in the area. The number in each cell is an index that compares arts attendance propensities for a range of arts activities for the Scottsdale market area to the national average. An index number of 100 is average. As an example, the index of 120 for “Belong to Arts Association” for Scottsdale 20-mile radius indicates that household members are twenty percent more likely to belong to an arts association than the national average. Overall, the Scottsdale market area shows a strong propensity towards participation in a wide range of arts activities.

Figure 14: Market Potential

	Scottsdale 20 Mile	Scottsdale 30 Mile	Phoenix CBSA
Go to Museum	114	112	110
Belong to an Arts Association	120	118	115
Go to Music/Dance Performance	114	112	111
Go to Live Theatre	118	116	114
Buy Classical Music	116	114	113

Competitive Venues

The proposed museum will “compete” with a range of museums and arts institutions in the Phoenix area. AMS researched the major museums and compiled data on their operations, programs, markets and finances. Following is a summary of the data illustrating points of comparison to the proposed Museum of the West. More detailed information can be found in the Appendix.

The Heard Museum



The Heard Museum is a nationally recognized, well-respected and important institution in the Phoenix metropolitan area. It is dedicated “to educate the public about the heritage and the living cultures and arts of Native peoples, with an emphasis on the peoples of the Southwest.” Their collection of art and objects from native people of the Americas, Asia, Africa and Oceania is housed and exhibited in a 140,000 sq. ft. building. Their permanent exhibition showcases objects from the collection in an innovative and engaging way. A program of temporary exhibits focuses on ethnography, anthropology, and art related to their mission. The Heard is home to two very successful annual events, the Heard Museum Guild Indian Fair & Market and the World Championship Hoop Dance Contest. Their annual attendance 2004 was 225,000.

Phoenix Art Museum



The Phoenix Art Museum is located approximately ½ mile from the Heard Museum. Their current building comprises 160,000 square feet and they will open a new 30,000 sq.ft. addition in 2006 to house its modern, contemporary, and Latin American art collections. The collection of over 17,000 objects is focused on art – paintings, sculpture, drawing, photographs – ranging from European and Asian to American and contemporary Latin and Southwest. Facilities include a 300 seat auditorium and programs include Sunday Family Days and Second Saturday Family Days as well as gallery lectures, concerts, and films. For forty years the Museum has hosted the Cowboy Artists of America annual sale and exhibition Attendance, a very successful event that draws visitors and collectors from throughout the world. (Sales in 2005 were reported at \$2.3 million.) Overall the museum attendance for 2003 was 290,000; for 2004 attendance declined to 209,000.

Mesa Southwest Museum



The Mesa Southwest Museum focuses on the natural and cultural history of the American Southwest. From prehistoric cultures to Spanish missions to 1950's domestic life, its mission is "to collect, preserve, research and interpret the natural history of the Southwest with emphasis on Arizona and Sonora and within this broad region, the cultural history of the Phoenix Basin and adjacent uplands." The facility itself has about 80,000 square feet of exhibition space and includes a 150-seat auditorium. The organization also owns and operates the Sirrine House, a fully restored Victorian house and museum in Mesa, and maintains the Mesa Grande ruins, an historic Hohokam structure. Attendance in 2003 was 131,000.

***Arizona Historical Society –
Central Arizona Division***



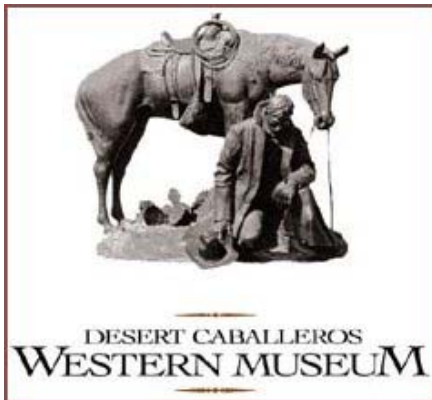
The Arizona Historical Society aims “to collect, preserve, interpret and disseminate the history of Arizona, the West, and Northern Mexico as it pertains to Arizona.” It has multiple facilities throughout the State (Tempe, Tucson, Yuma, and Flagstaff). Their facility at Papago Park has a particular focus on the 20th century. A manuscript and photographic archive concentrating on the history and life of central Arizona is located here, including the objects, documents and oral histories obtained through the Phoenix History Project from the 1960s. Attendance from 2003 was 25,000.

Phoenix Museum of History



The Phoenix Museum of History is located in downtown Phoenix Heritage and Science Park in a 20,000 square foot building constructed in 1996. Its mission is “to collect, preserve, interpret and exhibit materials incident to the development of Phoenix and the Salt River Valley.” Its collections include objects, archival documents, and photographs that directly relate and reflect the life and history of the Phoenix region. The main gallery showcases the permanent collection and chronicle stories and transformations of Phoenix, describing how time, place and history have made Phoenix what it is today. Temporary exhibits are housed in the Bank One Gallery. The museum is also in collaboration with the Phoenix Public Library to preserve and provide access to historical images of Arizona. Attendance in 2003 was 40,000.

***Desert Caballeros Western
Museum***



The Desert Caballeros Western Museum is located in Wickenburg, approximately an hour outside of Phoenix. Its small collection (400 works) focuses on Western art and life and its permanent exhibits include period rooms and dioramas. Recent temporary exhibits include Navajo rug weaving in the 20th and 21st centuries, and stories from the West told through objects like Buffalo Bill Cody’s dagger and Wyatt Earp’s poker chips. There is also a gallery showing their collection of Western art. Attendance from 2003 was 32,000.

Management and Operating Estimates

Based on the concept plan described above, analysis of the market potential, review of the current operations of the Scottsdale Cultural Council, and examination of comparable museums, AMS has prepared a forecast of revenues and expenses for the proposed museum. Our overall approach to operations and financial planning is to create a “base year” operating scenario, which reflects operations of the Museum when all programs are established and operations have stabilized. This typically occurs three years after opening.

Operating projections for two governance scenarios have been made. Option A considers the Museum as a free-standing non profit organization. Option B provides a projection of operations as an operating division of the Scottsdale Cultural Council where the Council would provide certain services as they currently do for the Scottsdale Museum of Contemporary Art (SMoCA) and the Scottsdale Center for the Performing Arts.

The assumptions on which the estimates have been developed are those judged to be most appropriate at the time of preparation. Invariably, some assumptions used in the estimates will not materialize and unanticipated events will occur which may materially effect the operation of the Museum. The foregoing notwithstanding, the estimates are intended to provide a planning framework, which meets the dual objectives of responsible financial management and informing the community. As planning for the project continues, revisions to the projections to reflect actual conditions should be conducted.

Revenue sources and expenses are described below and detailed financial schedules are provided in the appendix.

Revenue

Admission

Based in analysis of similar museums nationally and museums in the metropolitan Phoenix area, a target attendance of 75,000 for the Museum was established for general admissions, with an additional 5,000 attending as part of organized educational school groups. This figure is considerably lower than some regional museums such as the Phoenix Art Museum or the Heard Museum but greater than other area museums such as the Mesa Southwest Museum and the Museum of Contemporary Art. Considering the scale, location and projected programs of the Museum of the West, the estimate compares to comparable museums in similar communities.

Admission price has been projected at \$10.00 for adults \$8.00 for Seniors, and \$3.00 for children. These fees are within the range charged by similar museums regionally and nationally. General admission is projected to bring in approximately \$507,000 in the base stable year. Not all attendees will pay the full admission price, since a membership benefit will include free admission; a discount has been provided for in the estimate. Free admission for school groups have been assumed, although it is hoped that a small fee may be instituted following the experience of museums nationally.

Membership

Membership of 2,500 families has been projected, with an average annual membership fee of \$100. Members will receive typical benefits of free admission to the Museum, Museum Store Discounts, reduced fees for special programs, special events and priority for programs. A membership newsletter has been budgeted.

Museum Store Revenue

Revenue from the Museum Store, based on a comparison with other museums nationally, is expected to generate an average of \$9.00 per visitor (the Cowgirl Hall of Fame generates over \$13 per visitor), resulting in \$675,000 annually in gross sales. The cost of goods from the gift shop will be approximately 50% of the gross sales, which appears as an expense in the summary statement.

The Museum will also provide food service in a small café or restaurant, which will be operated on a concession basis and will generate an estimated \$37,500 in net revenue and concession fees in the base year of operation.

Exhibit Sponsorships

An estimate of \$350,000 has been made for sponsorship of special exhibits.

Facility Rentals

The Museum will include significant spaces suitable for rentals for special events, meetings, and social occasions for organizations, corporations and individuals. Museums nationally have become significant providers of “non-traditional” rental spaces; for example, the Museum of Flight in Seattle hosts

over 300 events annually. Such facility rentals have become a major source of revenue for museums, and often are packaged with corporate sponsorships. The space plan for the Museum includes a dedicated event space on the roof of the building that accommodates over 200 for a banquet. The Great Hall can also accommodate special events when not in use for exhibits, and can accommodate 350 or more for a meeting, social event or banquet. Limited rentals of other exhibit spaces may also be done for special events. Together, event rentals are conservatively forecast to be used some 60 times annually, producing a net revenue of \$89,500. Rental rates have been estimated based on a review of similar facilities in the area, such as the Phoenix Art Museum, the Heard Museum and the SMOCA, and local hotels.

Workshops/Conferences/Symposia

The Museum will offer classes for adults and children, youth camps (day-long programs) and symposia in association with exhibits. The classes and camps will be organized into sessions or semesters, with camps occupying the summer months and holiday season, after-school and evening programs during the rest of the year. The program will provide a net revenue to the Museum of about \$17,000 annually.

Public Programs

A core activity of the Museum will be an extensive program of special lectures, events, and a changing multimedia program with live actors telling the stories of the West and interpreting the exhibits and themes. These activities will cost about \$213,000 annually, including salaries for actors and guides, honoraria for lecturers and production costs for special events.

Expense Centers

Administrative Overhead

Following a review of similar museums and discussions with staff of the Cultural Center, an organization chart was established for the Museum. The base year organizational structure is shown in. A total of 15 full time staff and 5 part time and contracted personnel is projected, resulting in salaries for the base year of operations (in 2006 dollars) of \$1.1 million. To account for benefits, a level was set at 25% for full time positions and 14% for part time workers.

Administrative costs were estimated after review of similar museums and dialogue with Cultural Council staff to reflect current costs. General administrative overhead is estimated to be \$139,000 annually.

Public Programs

The Museum will offer public programs such as symposia, lectures and films, both in conjunction with exhibits and as independent events. Also multimedia shows will be presented in the theater, using live actors and a range of production methods. An allowance has been estimated to renew this show regularly through the year. All public programs are estimated to cost \$226,000 annually. The

multimedia show will be included in the admission fee and a small amount of additional revenue (\$13,000 estimated) may be realized from ticket sales for lectures and other events.

Classes, Conferences and Symposia

Classes, Conferences and Symposia will be held frequently to build awareness, audiences, membership and contribute to operations. To determine the expenses associated with these programs, four cost components were estimated: stipends for lecturers and teachers, marketing, materials and supplies for classes and scholarships or discounts to members. In addition, a small amount was created to cover the costs of assistant teachers and for preparation time. In all, an estimated 47 such programs will produce a positive contribution of \$16,875 for the base year.

Temporary Exhibits

Sustaining attendance at the Museum will be dependent on continuing refreshment of the exhibit installations and an annual series of changing exhibits on themes and topics related to the Museum's mission. A total of 4 large and mid-size exhibits will be presented or curated annually by Museum staff and guest curators and scholars. Estimated costs for the changing shows will range between \$60,000 and \$250,000; an annual total of \$470,000. Sponsorships will be sought for the shows to cover the direct expenses including rental, insurance, transportation, marketing and associated and publications. Maintenance and continuing upgrades of the permanent exhibits have been estimated at \$32,500 per year plus staff costs.

Building Operations

To estimate utility costs for the new facility, current data for the Scottsdale Cultural Council operating divisions (SMoCA and the Center for the Performing Arts) were reviewed. Based on an estimated cost of \$8.50 per square foot for utilities and contract maintenance of systems such as HVAC, elevator and security, the annual cost will total \$416,500. Staff and supplies will be \$160,000.

Visitor Services and Security

The Museum will be open 312 days annually for 8 and 5 hours per day on weekdays and holiday/weekends respectively. Reception and security staff will be contracted and part-time personnel to allow flexibility in scheduling. Personnel costs for staff are calculated at \$23,400 for visitor services and \$56,100 for security (event security cost is included in the event estimates).

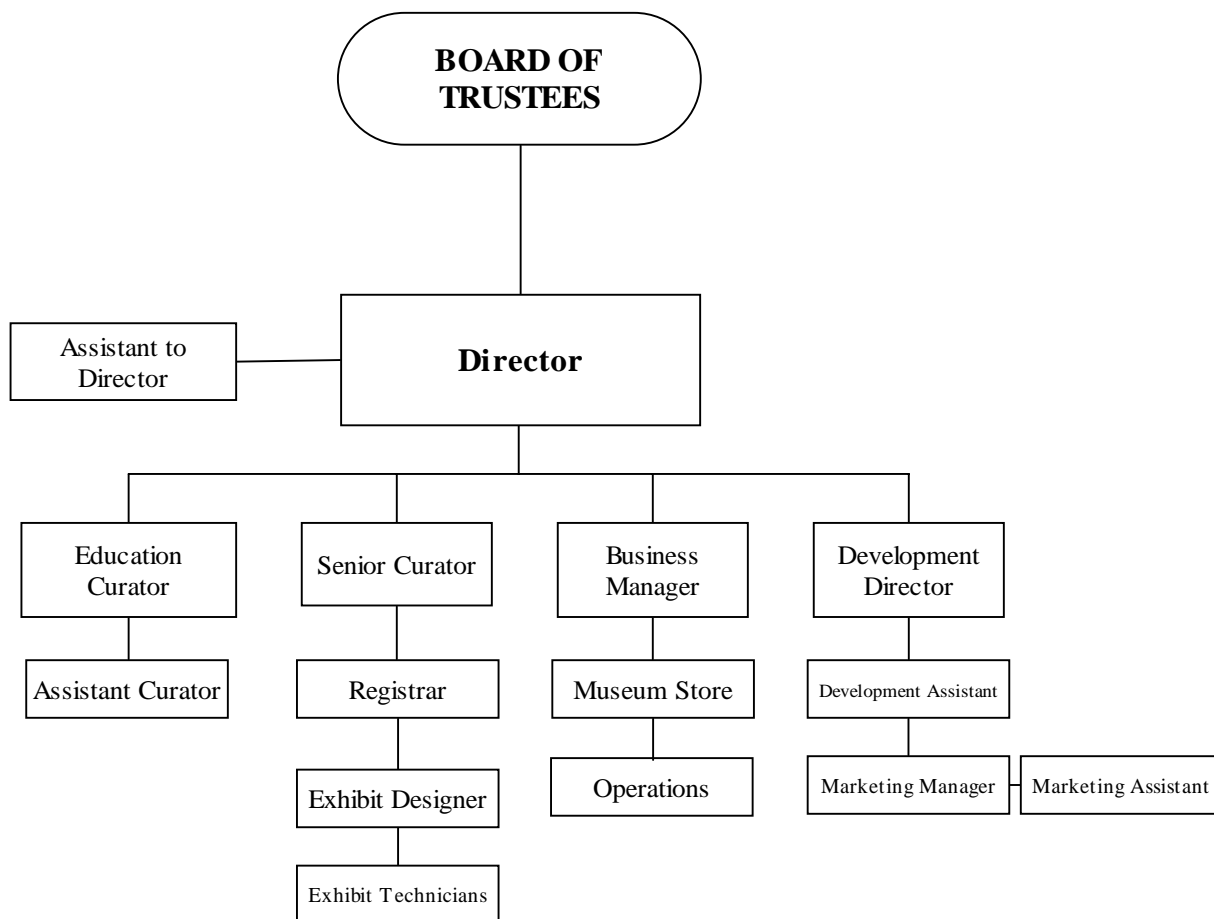
Development and Marketing

The Museum will have a staff of four responsible for the critical areas of fundraising, marketing and membership. As for all institutions of this type, admissions, fees and other revenues from food services, events and the store will not cover operating expenses. This department will be charged with raising funds to meet the forecasted operating shortfall. In addition to salaries, an allowance of \$100,000 has been estimated for costs associated with fundraising and \$95,000 for marketing.

Exhibit Renewal and Maintenance

A full time staff of four plus contracted part time personnel will be responsible for organizing special temporary exhibits of varying sizes and subjects related to Western art and history. An annual budget of \$500,000 has been estimated for up to seven shows. It is anticipated that major temporary exhibits will gain sponsorship from corporations and individuals to support their cost. This staff will also be charged with overseeing a regular program of renewing and refreshing the standing exhibits and an allowance of \$100,000 annually has been included in the operating forecast for this purpose.

**Figure 15: Organization Chart at Stable Year
(independent Organization)**



Results of Operations

The total annual expenses associated with running the Museum, given all the aforementioned assumptions, are estimated at \$3,257,000 with total revenues

from admissions, fees, food service, membership and the museum store of \$1,981,000, leaving an annual operating shortfall of \$1,276,000 before fundraising. A summary of the operating estimate is shown in Figure 16 below.

AMS recommends that an operating endowment be raised to assist with funding operations. At a projected level of a 5% annual return (a reasonable assumption based on historical and comparable data) and endowment of \$10 million would provide \$500,000 in additional revenue. The remaining balance would be raised from a variety of sources. The primary sources would include individual donors and charitable foundations. Additionally, special events and gala fundraising income can reasonably be counted on to contribute significant funds.

Responsibility for organizing and managing the fundraising efforts of the Museum will lie with the Development Department who will work with the Board to seek gifts from individuals and corporations.

Figure 16: Base Year Operating Estimate – Independent Organization

(3rd year after opening, 2006 dollars)

EARNED REVENUE	
Admissions, Rentals, Programs	\$918,500
Store, Café	\$712,500
Exhibit / program Sponsorships	\$350,000
TOTAL EARNED REVENUE	\$1,981,000
EXPENSES	
Personnel (15 FTE staff)	\$1,221,000
Maintenance & Overhead	\$668,000
Public Programs	\$323,000
Exhibits	\$502,500
Store: Cost of Goods, Personnel	\$337,500
Fundraising, Marketing, Membership	\$205,000
TOTAL EXPENSE	\$3,257,000
FUNDRAISING AND SUPPORT	\$1,276,000

Optional Operating Structure

An financial projection for the Museum as an operating division of the Scottsdale Cultural Council has been prepared.

While the net operating cost of the Museum does not change materially, there are significant savings that accrue to the Cultural Council through greater efficiency arising from spreading its overhead costs over a greater number of operating

units. The following provides a description of the operating model and the financial implications.

Personnel

Full time staff would be reduced by two persons, the Business Manager and the Marketing Assistant providing a saving of about \$100,000 annually. These functions would be assumed within the Cultural Council's current staff structure. There would also be considerable saving in certain salaries for the Museum. The Museum Store would require only an Assistant Manager and for Fundraising, which would be under the management of the Cultural Council's Development Director, a lesser qualified lower salary Development Associate would be necessary. Regarding benefits, the cost would be slightly lower because of the greater purchasing power of a combined organization.

Administrative Overhead

Under a combined operation scenario, there would be an estimated \$34,000 in annual savings for direct general administrative costs, including insurance, telephone, legal, banking, and audit fees.

Allocated Costs

After analysis of the current operating finances of the Cultural Council and discussion with staff, an estimate of the costs that would be incurred by the Museum in acquiring services from the Cultural Council has been made. Currently, the Cultural Council allocates costs to its operating units on the basis of payroll and related expenses.

Following this pattern, the Cultural Council would allocate \$330,000 in cost to the Museum of the West in the following departments:

Figure 17: Allocated Cost Estimate

Administration	\$60,000
Finance / Accounting	\$51,000
Human Resources	\$37,000
I/T	\$19,000
Security	\$33,000
Development	\$75,000
Total	\$275,000

Summary

Figure 18 shows a summary of the financial projection for a combined operation of the Museum as an operating division of the Cultural Council. Operating revenues remain the same as for the independent operation. Operating expenses are slightly lower, about \$33,000 annually.

Figure 18: Base Year Operating Estimate – Operating Division

EARNED REVENUE	
Admissions, Rentals, Programs	\$918,500
Store, Café	\$712,500
Exhibit / Program Sponsorships	\$350,000
TOTAL EARNED REVENUE	\$1,981,000
EXPENSES	
Personnel (13 FTE staff)	\$992,000
Maintenance & Overhead	\$634,000
Public Programs	\$323,000
Exhibits	\$502,500
Store: Cost of Goods, Personnel	\$337,500
Fundraising, Marketing, Membership	\$160,000
SCC Allocated Expenses	\$275,000
TOTAL EXPENSE	\$3,224,000
FUNDRAISING AND SUPPORT	\$1,243,000

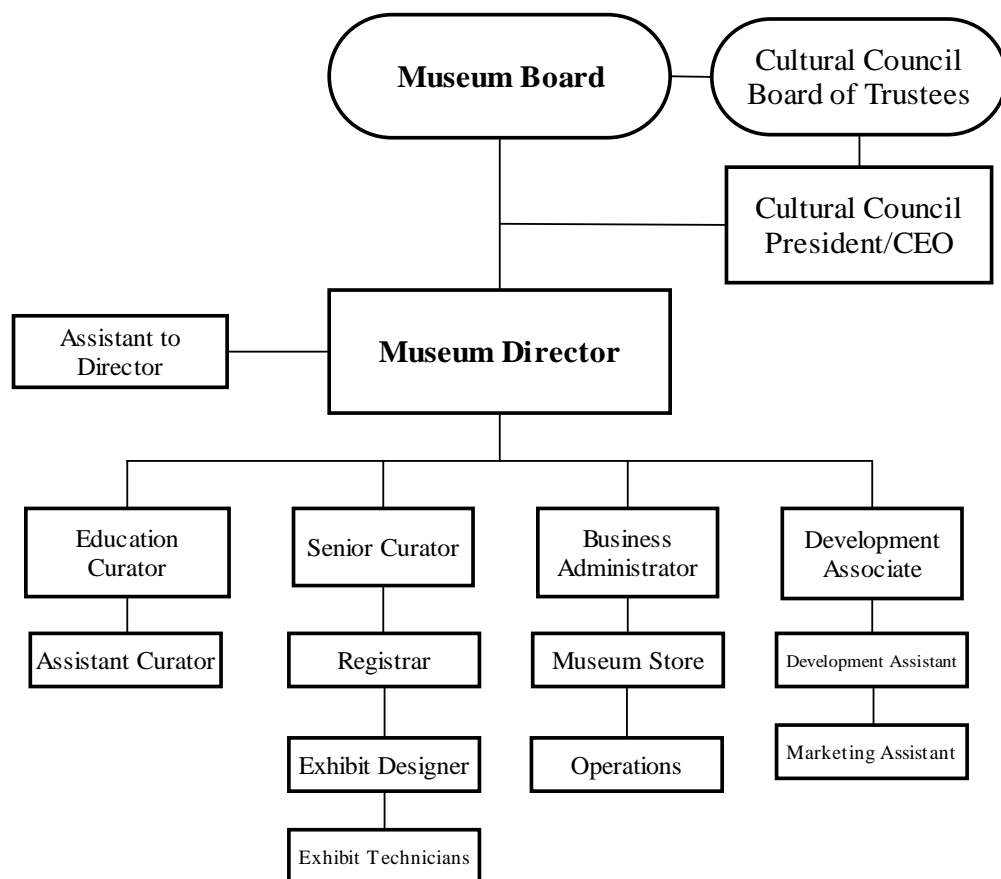
(3rd year after opening, 2006 dollars)

It appears it would make a small difference in the financial picture under either operating scenario. As an independent organization, the Museum would need to organize as a non-profit 501(c)(3) charitable organization with a Board of Trustees who would undertake to hire a Director and oversee the operations. This is not a simple undertaking. First, a group of committed community leaders would need to be recruited to take responsibility to initiate and manage the development process. A Director search would be carried out and once engaged, the Director would lead the Board in a planning and fundraising effort.

A combined operation under the auspices of the Cultural Council would also require the participation of community leadership but would draw on the experience and resources of the Cultural Council. The operating structure could be similar to that for SMOCA and Center for the Performing Arts whereby a self-appointed Board of Directors oversees operations. Alternatively a separately incorporated arm's length organization could contract for services from the Cultural Council. There may be yet other variations which the City and Cultural

Council should consider and choose the most effective option for fundraising potential and operating efficiency.

**Figure 19: Organization Chart at Stable Year
(Combined Operation)**



The most important consideration for a combined operation is the quality of management and depth of resources that a larger organization brings to the operations. A model of exemplary public private partnership, the Cultural Council has a twenty year history of providing top quality arts programs in the region. The Cultural Council has been successful at fundraising, raising over \$2 million annually for operations and over \$9 million for the Museum of Contemporary Art. The Cultural Council currently employs almost 100 people in the Museum of Contemporary Art, the Center for the Performing Arts, the Public Art Program and administration. The combined annual operating budget is over \$12 million.

Funding Analysis

Executive Summary

This report presents findings based on a preliminary study conducted by Campbell & Company for the proposed Scottsdale Museum of the West. The study objectives were:

- To assess reaction to a proposed concept for a museum which would include exhibitions of western art, traveling exhibits, a multi-media theater, and educational outreach.
- To evaluate elements of the potential case for support.
- To identify potential positive and limiting factors which could affect philanthropic response.
- To measure the overall appeal of the private sector for the proposed museum.

Based on our findings, Campbell & Company recommends that the Scottsdale Cultural Council, in partnership with the City of Scottsdale, continue to develop and refine the plan for the proposed museum as described in this document.

Campbell & Company's recommendations are based on the following key findings.

Case for Support

The proposed museum has the foundation for a compelling case for support. Study participants reacted overwhelmingly positively to the concept, and saw opportunities to address significant needs within the Phoenix metropolitan area. Included in these perceived needs which participants hoped the museum would address were:

- Interpretation of the pioneer history of Arizona and its progression to the present era as a vibrant and important business and industrial center.

- Preservation and interpretation of Western art.
- Development of an attractive venue for arranging and presenting significant traveling exhibits.
- Reinforcing Scottsdale's image as an attractive tourist destination and providing even more opportunities for visitors to enjoy their Arizona experience.
- Developing an effective educational outreach program which would be of interest and benefit to the entire State of Arizona.

The case has the potential to be strong if the museum plan addresses participant concerns and provides a compelling rationale for the museum and the campaign. The case must go beyond the perceived parochial and narrow benefit of increased tourism and tourism revenue. It must also be presented as a resource for all Valley residents, and as a non-duplicated "center of excellence" for the Phoenix metropolitan area, in ways that the Heard Museum and Phoenix Art Museum are regarded now.

According to participants, while the collection and display of Western art in its various forms represented the "anchor" of the museum, it must also present itself as an interesting, enjoyable, and effective interpreter and presenter of life in Arizona, and a venue which persons – visitors and residents alike – would want to visit frequently.

Potential for Support

While the interview sample was too limited to allow for the identification of a specific campaign goal, several important issues were identified which would affect the philanthropic response.

Of the sixteen persons interviewed, nine respondents indicated a willingness to consider support if the plan for the Museum advanced in the direction they hoped it would go. While the majority of the suggested gifts were somewhat modest, three additional respondents with perceived significant potential observed that they would take a "wait and see" attitude.

Gift responses would be affected by:

- The extent to which the City of Scottsdale would provide financial support for construction and operations. The suggested amount of \$7.5 million of a \$30 million proposed budget was regarded as "a bit light" with suggested levels in the one-third to sixty percent range. Participants were aware of levels of support provided in other western cities, and also in other Phoenix area institutions. Accordingly, they would urge the City of Scottsdale to increase its percentage of project support.

- The clarification of mission and purpose, as well as the development of a well-thought out business plan.
- The degree to which the planning and governance of the Museum would be vested in the private sector as opposed to City government or its designated representatives.
- The overall transfer of ownership and responsibility to the private sector, and the ability to engage and satisfy truly major benefactors in the planning of programs and facilities consistent with the suggested concept.

Volunteer Leadership

Participants were appreciative of the efforts of the Scottsdale Cultural Council and of Frank Jacobson, President and CEO of the Cultural Council. They applauded the creative approach to the plan which has been flowing and ebbing over several decades. They also anticipated that the Cultural Council would continue to participate in the planning.

However, it was recognized that the success of the campaign would depend upon several important factors. They included:

- The opportunity for the private sector to take the lead in the project as opposed to the City of Scottsdale.
- The longer term governance structure, which participants hoped would evolve over time to an independent 501(c)(3) organization.
- The acceptance on the part of the City of Scottsdale to serve as key financial investor, and who would then be willing to “transfer ownership.”

Of the persons interviewed who responded to the question of volunteer leadership (several were not asked the question because of their professional or personal situation), five immediately indicated a willingness to assist. Very interestingly, four persons who were, at the outset, negative to the plan, indicated a willingness to participate as both donor and volunteer leader if the project moved along as the prospectus indicated.

Internal Preparedness

While recognizing the important contribution of the Cultural Council, Frank Jacobson, and the City of Scottsdale, participants suggested that the success of planning and subsequent implementation depended upon the appointment of strong and capable staff. The Museum Director, its Senior Curator and Education Director were viewed as the “team which would make or break the new museum.”

The importance of staff, along with a strong and supportive cadre of committed volunteers, was viewed as key to success.

Thus, research indicates that dedicated staff responsible for continued planning will be very important to “selling the plan” to those who are “waiting and seeing.”

Conclusions and Recommendations

At the present time, many of the identified issues require resolution, and Campbell & Company recommends that planning continue for the new Museum. This recommendation is based on responses from the sample of persons interviewed, many of whom were hearing of the new plan for the first time. The success of the fundraising goal will be dependent upon the issues presented above being satisfactorily addressed in the minds of the donor public, and engaging a major benefactor or benefactors in the development of the project.

Campbell & Company recommends the following steps:

1. Establish a broad based (12 to 15 member) planning and advisory board to refine the plan and begin to introduce the concept to a broader audience.
2. Discuss with City officials:
 - The need to increase the dollar amount for building;
 - The longer term governance structure; and
 - The roles and responsibility of the City and Cultural Council during the planning and development phases.
3. Consider a phased plan for building and exhibit development. Allow for growth in program and collection as opposed to opening a “completed institution.”
4. Seek and engage potential primary benefactors.
5. Secure “seed money” for continued planning through a special VIP event at which the feasibility study concept and plan would be presented.
6. With funds raised, build fundraising capacity by providing staff to support the overall planning process, including allocation of staff time from the Cultural Council, and a development associate dedicated to the project, as well as a well qualified museum director to guide the new museum’s early efforts.

Implementation

In this section, an outline of the steps needed to implement the plan is described. Upon the acceptance of this plan, the City Council should reaffirm its commitment to capital funding for the project. The Western Art Committee, in collaboration with the Cultural Council, should determine a suitable working relationship for the planning and development of the Museum. Once these occur the implementation process can begin immediately.

AMS has prepared a preliminary cost estimate for continuing the planning and initial implementation. Over the next 18 months, a Museum Director should be retained and fundraising commenced. The estimated cost will be approximately \$340,000, including the Director's salary, fundraising counsel, preparation of fundraising materials, and continuing development of the museum concept.

The following is an "optimum" schedule based on the assumption that funding for the project will be available within the time periods outlined.

Schedule

1 to 3 months

- City Council re-commitment to the capital cost of a minimum of \$7.5 million
- Establish organization, working with the Advisory Committee and the Cultural Council
- Continue concept and program planning, with commission of preliminary sketches for building and exhibit design
- Solicitations to donors to support 18 month implementation costs
 - ♦ Develop fundraising materials
 - ♦ Meet with potential donors already identified through this study and existing contacts

4 to 7 months

- Begin search for and hire experienced and well-regarded Director for the Museum

7 to 9 months

- Under leadership of Director, hire Campaign Associate/ Administrative Assistant
- Select/hire design team
- Develop capital campaign strategy:
 - ♦ Retain fundraising counsel
- Develop additional fundraising materials
- “Silent Fundraising”
 - ♦ Research prospective corporate, foundation and public grant opportunities
 - ♦ Cultivation and solicitation of likely donors and sponsors, securing lead gifts
- Conduct fundraising events

10 to 20 months

- Announce and commence capital fundraising campaign
- Conduct fundraising events
- Begin building and exhibit design as commitments are secured and funds become available
- Hire additional staff as funds become available

20 to 40 Months

- Prepare construction documents
- Building construction
- Exhibit planning and construction
- Hire key staff

40 Months

- Opening

Audience Insight Demographic Summary Report			
Analysis Geography 1:	20 Mile Radius from site		
Analysis Geography 2:	30 Mile Radius from site		
Comparison Geography:	Metro Phoenix	AMS Planning & Research Corp.	
Key Demographic Indicators			
	20 Mile Radius from Site	30 Mile Radius from Site	Metro Phoenix (CBSA)
2005 Estimated Population	2,968,522	3,521,815	3,730,550
Age Analysis:			
# of Children, Ages 5-14	467,072	542,111	572,428
% Children, Ages 5-14	15.7%	15.4%	15.3%
# of Adults, Ages 35-59	966,445	1,126,259	1,189,808
% Adults, Ages 35-59	32.6%	32.0%	31.9%
# of Adults, Ages 60+	389,771	539,055	579,241
% Adults, Ages 60+	13.1%	15.3%	15.5%
2005 Estimated Households	1,078,439	1,292,694	1,361,825
Income Analysis:			
# of Households with Income > \$75,000	272,255	333,113	346,031
% Households with Income > \$75,000	25.2%	25.8%	25.4%
Median Household Income*	\$61,870	\$62,280	\$61,423
*half above, half below			
Average Household Income (mean)	\$79,151	\$78,893	\$77,792
% 2003 Households Below Poverty	8.3%	7.8%	8.0%
Educational Attainment			
% Adults (25+) with Bachelors Degree or Higher	26.6%	25.9%	25.2%
Race/Ethnicity			
% Population Hispanic (independent of race)	30.5%	28.9%	29.2%
% Population Black/African American	4.0%	3.8%	3.8%
% Population Asian/Pacific Islander	2.8%	2.6%	2.5%
Marital Status & Children			
% Single	27.7%	25.9%	25.7%
% Married	56.3%	58.2%	58.4%
% Previously Married	17.9%	17.7%	17.7%
# of Households with Children	400,994	466,331	491,104
% Households with Children	37.2%	36.1%	36.1%
Travel Time to Work, 2005 Pop. 16+ Yrs.			
% Less than 15 minutes/Work At Home	23.0%	22.5%	23.0%
% 60+ Mins. Travel to Work	5.8%	6.4%	6.6%
Average Commute Time (in minutes)	28.2	28.9	28.9
Data reflect resident population only. Transient populations (e.g., seasonal residents, students)			

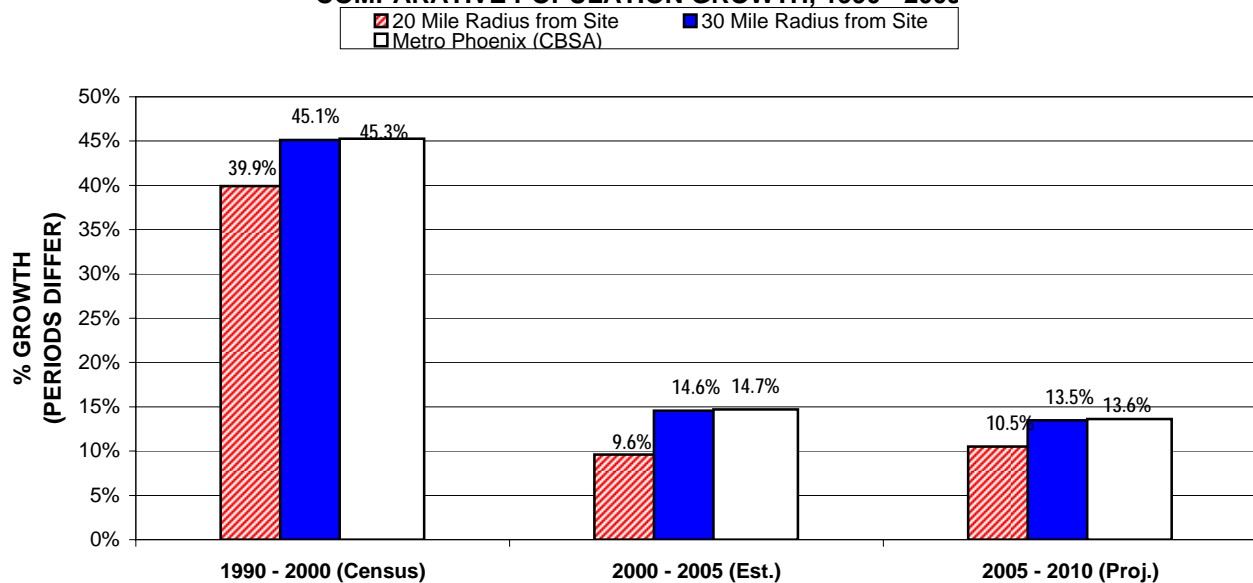
Audience Insight Demographic Summary Report

Analysis Geography 1:	20 Mile Radius from site	
Analysis Geography 2:	30 Mile Radius from site	
Comparison Geography:	Metro Phoenix	AMS Planning & Research Corp.

Population and Growth

	20 Mile Radius from Site	30 Mile Radius from Site	Metro Phoenix (CBSA)
POPULATION			
2010 Projection	3,280,086	3,996,863	4,238,226
2005 Estimate	2,968,522	3,521,815	3,730,550
2000 Census	2,708,495	3,073,987	3,251,876
1990 Census	1,935,609	2,118,063	2,238,480
Growth 2005 - 2010	10.5%	13.5%	13.6%
HOUSEHOLDS			
2010 Projection	1,189,568	1,460,163	1,542,078
2005 Estimate	1,078,439	1,292,694	1,361,825
2000 Census	987,016	1,137,345	1,194,250
1990 Census	730,640	808,310	846,714
Growth 1990 - 2000	35.1%	40.7%	41.1%
POPULATION GROWTH			
Change In Population, 1990-2000, Est.	772,886	955,924	1,013,396
Change In Population, 2000-2005, Est.	260,027	447,828	478,674
Change In Population, 2005-2010, Proj.	311,564	475,048	507,676
Cumulative Change In Pop., 1990-2010	1,344,477	1,878,800	1,999,746

COMPARATIVE POPULATION GROWTH, 1990 - 2009



Audience Insight Demographic Summary Report

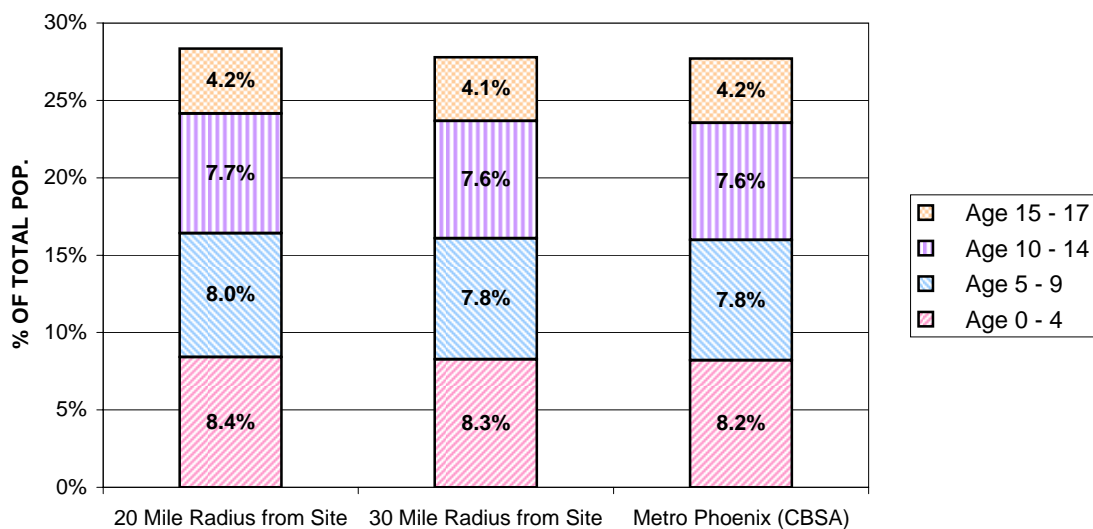
Analysis Geography 1: 20 Mile Radius from site
 Analysis Geography 2: 30 Mile Radius from site
 Comparison Geography: Metro Phoenix

AMS Planning & Research Corp.

Age

	20 Mile Radius from Site	30 Mile Radius from Site	Metro Phoenix (CBSA)
2005 EST. POPULATION BY AGE	2,968,522	3,521,815	3,730,550
Age 0 - 4	8.4%	8.3%	8.2%
Age 5 - 9	8.0%	7.8%	7.8%
Age 10 - 14	7.7%	7.6%	7.6%
Age 15 - 17	4.2%	4.1%	4.2%
Age 18 - 20	4.3%	4.1%	4.1%
Age 21 - 24	5.8%	5.5%	5.5%
Age 25 - 34	15.9%	15.3%	15.2%
Age 35 - 44	15.1%	14.7%	14.6%
Age 45 - 49	6.8%	6.6%	6.6%
Age 50 - 54	5.9%	5.7%	5.7%
Age 55 - 59	4.8%	4.9%	4.9%
Age 60 - 64	3.6%	3.9%	4.0%
Age 65 - 74	5.0%	5.9%	6.1%
Age 75 - 84	3.3%	4.0%	4.0%
Age 85 and over	1.2%	1.4%	1.4%
Median Age	32.29	33.23	33.31
Average Age	33.97	35.02	35.11

**% OF EST. 2005 TOTAL POPULATION,
CHILDREN BY AGE GROUP**



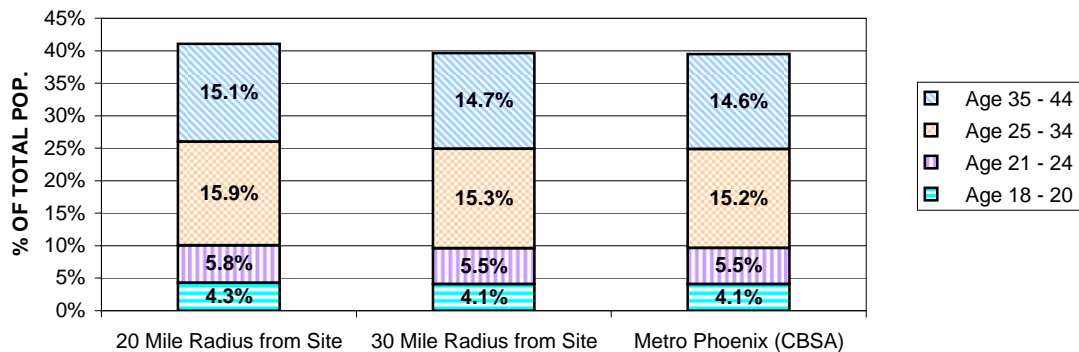
Audience Insight Demographic Summary Report

Analysis Geography 1: 20 Mile Radius from site
 Analysis Geography 2: 30 Mile Radius from site
 Comparison Geography: Metro Phoenix

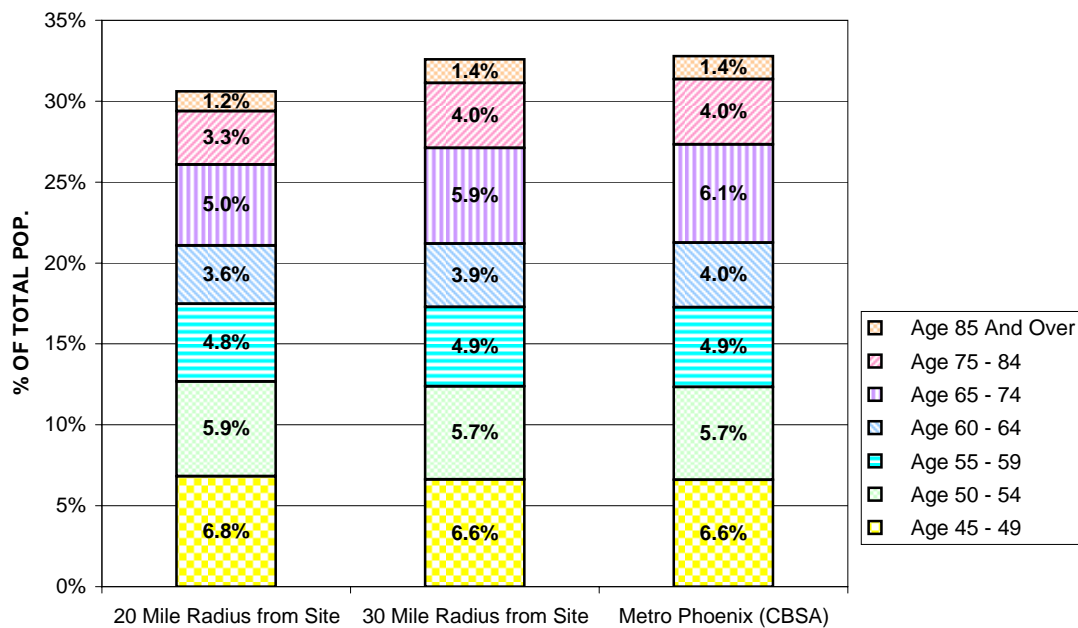
AMS Planning & Research Corp.

Age

**% OF EST. 2005 TOTAL POPULATION,
GENERATION X (18-34) BY AGE GROUP**



**% OF EST. 2005 TOTAL POPULATION,
ADULTS 35+**



Audience Insight Demographic Summary Report

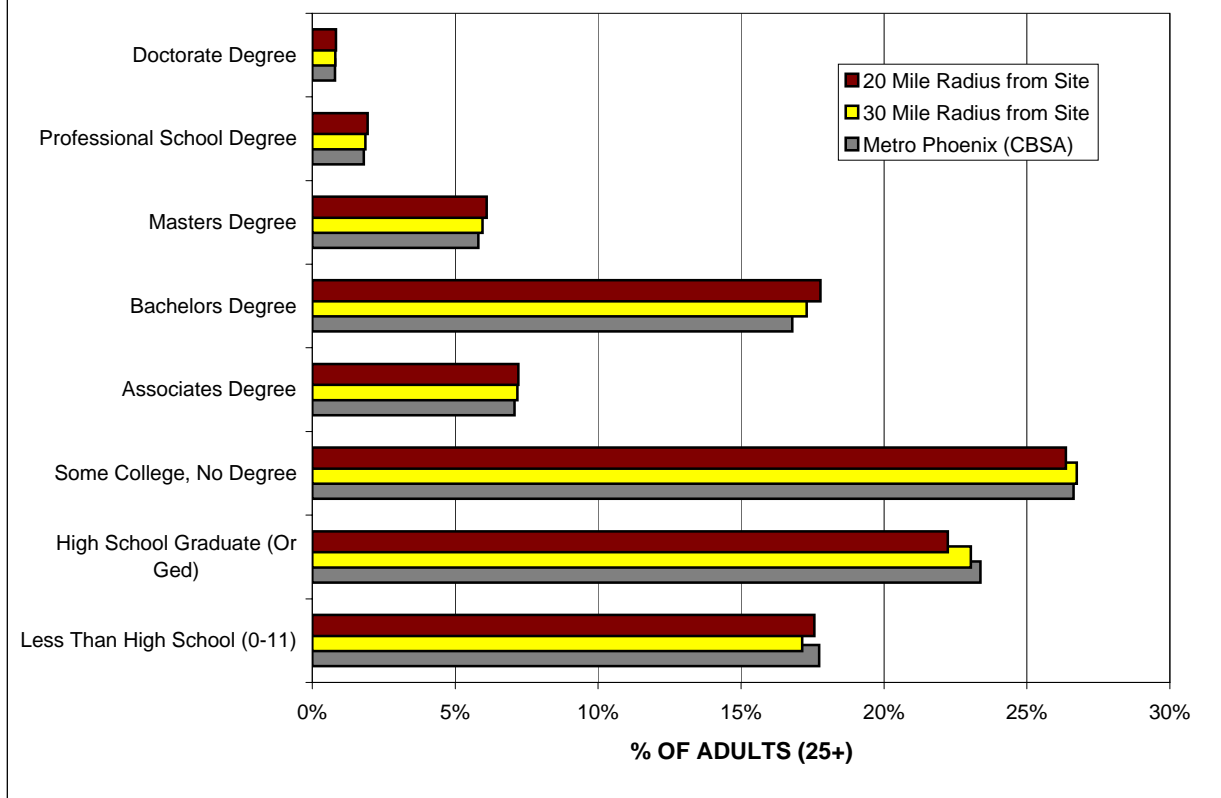
Analysis Geography 1: 20 Mile Radius from site
 Analysis Geography 2: 30 Mile Radius from site
 Comparison Geography: Metro Phoenix

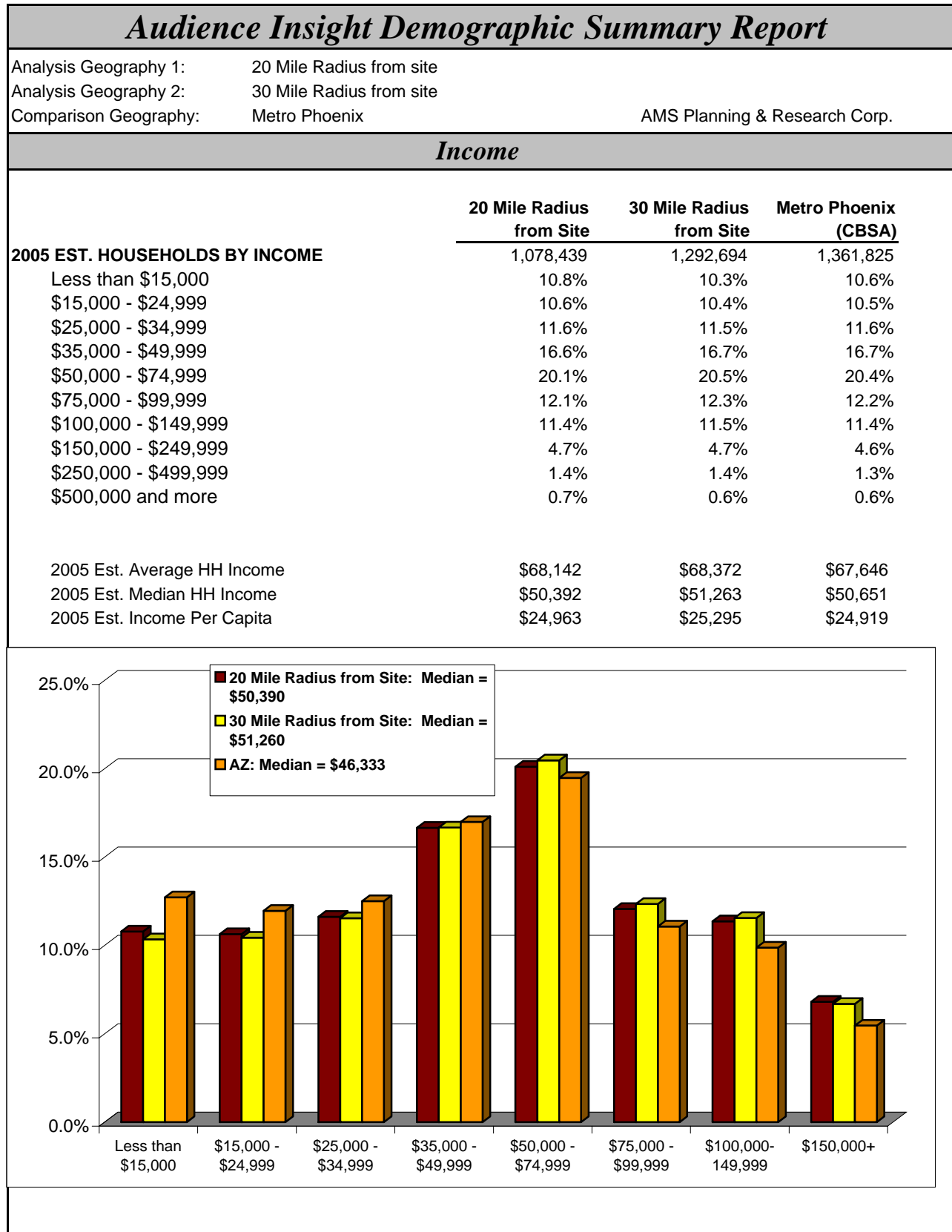
AMS Planning & Research Corp.

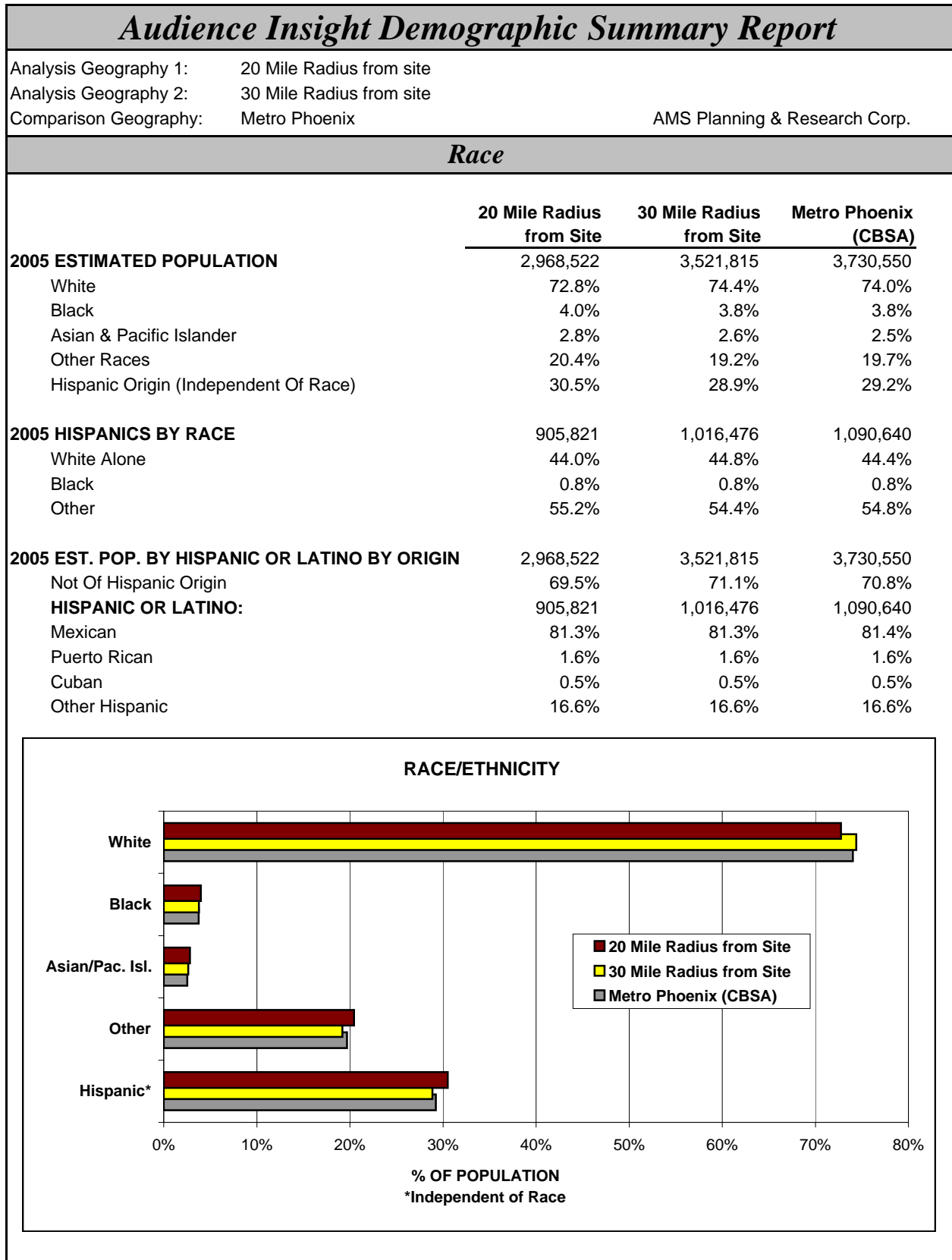
Educational Attainment

	20 Mile Radius from Site	30 Mile Radius from Site	Metro Phoenix (CBSA)
2005 EST. POPULATION (25+) BY EDUCATION LEVEL	1,829,019	2,205,178	2,337,224
Less than 9th grade	7.6%	7.3%	7.5%
Some High School, no diploma	10.0%	9.9%	10.2%
High School Graduate (or GED)	22.2%	23.0%	23.4%
Some College, no degree	26.4%	26.7%	26.6%
Associates Degree	7.2%	7.2%	7.1%
Bachelors Degree	17.8%	17.3%	16.8%
Masters Degree	6.1%	6.0%	5.8%
Professional School Degree	1.9%	1.9%	1.8%
Doctorate Degree	0.8%	0.8%	0.8%

% 2005 EST. ADULTS (25+) BY EDUCATION LEVEL







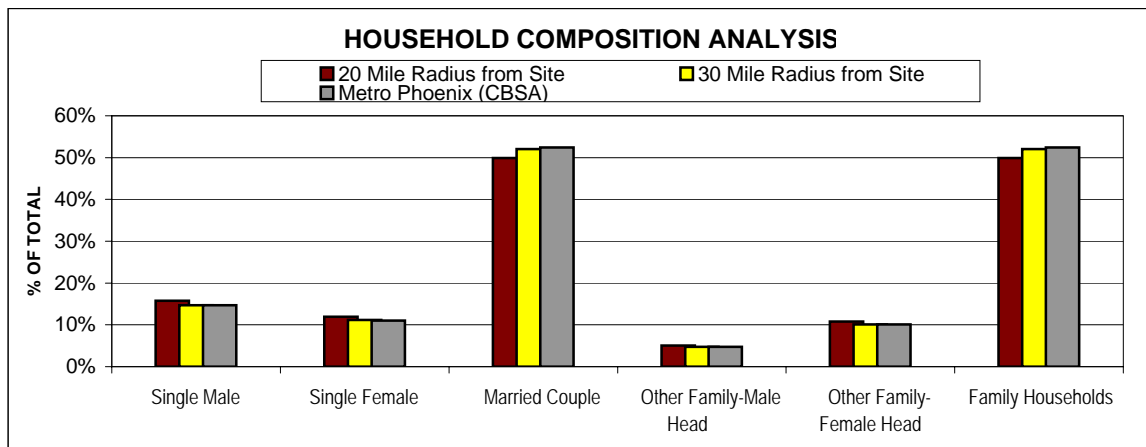
Audience Insight Demographic Summary Report

Analysis Geography 1: 20 Mile Radius from site
 Analysis Geography 2: 30 Mile Radius from site
 Comparison Geography: Metro Phoenix

AMS Planning & Research Corp.

Marital Status & Household Composition

	from Site	from Site	(CBSA)
MARITAL STATUS PERSONS 15+	2,251,479	2,688,224	2,852,010
SINGLE MALE	15.8%	14.7%	14.7%
SINGLE FEMALE	11.9%	11.2%	11.0%
MARRIED	51.2%	53.3%	53.2%
PREVIOUSLY MARRIED MALE	6.6%	6.4%	6.5%
PREVIOUSLY MARRIED FEMALE	11.3%	11.3%	11.2%
HOUSEHOLDS WITH CHILDREN UNDER 18 (2005)			
TOTAL HOUSEHOLDS	1,078,439	1,292,694	1,361,825
HOUSEHOLDS WITH CHILDREN	400,994	465,541	489,956
% HOUSEHOLDS WITH CHILDREN	37.2%	36.0%	36.0%
% MARRIED COUPLE FAMILY	49.9%	52.0%	52.4%
HOUSEHOLDS BY TYPE			
with 1 or more People Age 18 or under:	1,078,439	1,292,694	1,361,825
Married Couple	25.7%	25.4%	25.3%
Other Family-Male Head	3.2%	3.0%	3.0%
Other Family-Female Head	7.7%	7.2%	7.2%
Nonfamily-Male Head	0.4%	0.4%	0.4%
Nonfamily-Female Head	0.1%	0.1%	0.1%
with no People Age 18 or under:			
Married Couple	24.2%	26.7%	27.1%
Other Family-Male Head	1.8%	1.7%	1.7%
Other Family-Female Head	3.1%	2.9%	2.9%
Nonfamily-Male Head	17.0%	16.0%	15.9%
Nonfamily-Female Head	16.8%	16.6%	16.3%



Audience Insight Demographic Summary Report			
Analysis Geography 1:	20 Mile Radius from site		AMS Planning & Research Corp.
Analysis Geography 2:	30 Mile Radius from site		
Comparison Geography:	Metro Phoenix		
Property Values & Housing Stock			
	20 Mile Radius from Site	30 Mile Radius from Site	Metro Phoenix (CBSA)
OWNER OCCUPIED PROPERTY VALUES	711,862	896,490	949,690
Less than \$20,000	2.49%	2.47%	2.75%
\$20,000 - \$39,999	2.19%	2.23%	2.52%
\$40,000 - \$59,999	2.64%	2.71%	3.12%
\$60,000 - \$79,999	4.80%	4.70%	5.05%
\$80,000 - \$99,999	7.94%	7.76%	8.00%
\$100,000 - \$149,999	28.54%	28.21%	27.77%
\$150,000 - \$199,999	20.61%	21.05%	20.55%
\$200,000 - \$299,999	16.76%	17.15%	16.90%
\$300,000 - \$399,999	6.44%	6.50%	6.38%
\$400,000 - \$499,999	3.08%	2.99%	2.90%
\$500,000 +	4.51%	4.22%	4.06%
2005 MEDIAN PROPERTY VALUE	\$153,433	\$154,536	\$151,942
YEAR ROUND UNITS IN STRUCTURE	1,178,279	1,434,863	1,518,612
1 Unit Attached	6.1%	6.0%	5.8%
1 Unit Detached	58.8%	60.8%	60.5%
2 Units	1.1%	1.1%	1.1%
3 to 19 Units	13.9%	12.2%	11.8%
20 to 49 Units	3.1%	2.7%	2.7%
50 or More Units	9.8%	8.5%	8.1%
Mobile Home Or Trailer	6.8%	7.9%	9.2%
Boat, RV, Van, etc.	0.3%	0.7%	0.9%
SINGLE/MULTIPLE UNIT RATIO	2.32	2.73	2.80
HOUSING UNITS BY YEAR BUILT	1,178,279	1,434,863	1,518,612
Built 1999 to present	15.1%	19.8%	20.2%
Built 1995 to 1998	11.4%	12.4%	12.4%
Built 1990 to 1994	8.8%	8.7%	8.7%
Built 1980 to 1989	24.1%	22.1%	21.7%
Built 1970 to 1979	21.0%	19.7%	19.5%
Built 1960 to 1969	9.6%	8.8%	8.7%
Built 1950 to 1959	6.8%	5.9%	5.9%
Built 1940 to 1949	1.9%	1.6%	1.7%
Built 1939 Or Earlier	1.3%	1.1%	1.2%
2005 EST. TENURE OF OCCUPIED HOUSING UNITS	1,078,439	1,292,694	1,361,825
Renter Occupied	34.0%	30.6%	30.3%

Audience Insight Demographic Summary Report

Analysis Geography 1: 20 Mile Radius from site

Analysis Geography 2: 30 Mile Radius from site

Comparison Geography: Metro Phoenix

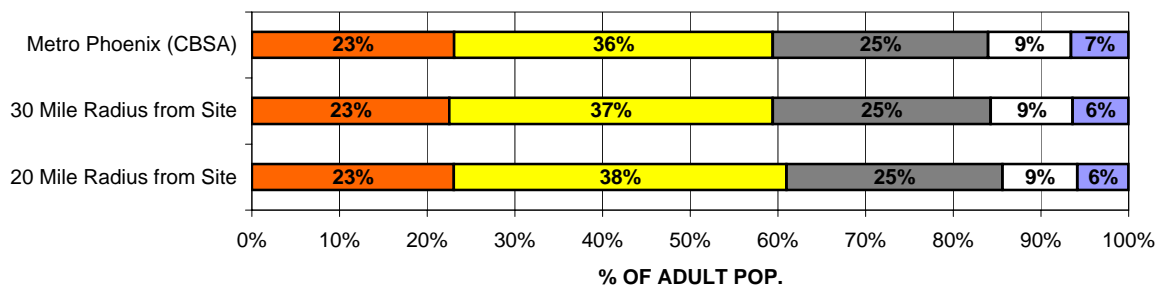
AMS Planning & Research Corp.

No. of Vehicles & Travel Time To Work

	20 Mile Radius from Site	30 Mile Radius from Site	Metro Phoenix (CBSA)
2005 EST. HOUSEHOLDS BY NO. OF VEHICLES	1,078,439	1,292,694	1,361,825
NO VEHICLES	6.9%	6.4%	6.4%
1 VEHICLE	37.4%	37.6%	37.6%
2 VEHICLES	41.0%	41.3%	41.1%
3 VEHICLES	11.2%	11.1%	11.2%
4 VEHICLES	2.7%	2.6%	2.7%
5 OR MORE VEHICLES	0.9%	1.0%	1.0%
2005 EST. POPULATION 16+ BY TRAVEL TIME TO WORK	1,339,611	1,555,630	1,621,695
LESS THAN 15 MINUTES	23.0%	22.5%	23.0%
15 - 29 MINUTES	37.9%	36.9%	36.4%
30 To 44 MINUTES	24.6%	24.9%	24.6%
45 To 59 MINUTES	8.6%	9.4%	9.4%
60 OR MORE MINUTES	5.8%	6.4%	6.6%
EST. AVERAGE TRAVEL TIME IN MINUTES	28.2	28.9	28.9
2005 EST. POPULATION 16+ BY TRANSPORTATION TO WORK	1,391,501	1,616,454	1,685,100
DROVE ALONE	74.9%	75.2%	75.1%
CAR POOLED	15.0%	15.0%	15.1%
PUBLIC TRANSPORTATION	2.1%	1.9%	1.8%
WALKED	2.0%	1.9%	2.0%
MOTORCYCLE	0.4%	0.4%	0.4%
BICYCLE	0.9%	0.9%	0.8%
OTHER MEANS	0.9%	0.9%	0.9%
WORKED AT HOME	3.7%	3.8%	3.8%

2005 ESTIMATED POPULATION (16+) BY DRIVE TIME TO WORK

LESS THAN 15 MINUTES 15 To 29 Minutes 30 To 44 Minutes 45 To 59 Minutes 60+ Minutes



Audience Insight Demographic Summary Report

Analysis Geography 1: 20 Mile Radius from site

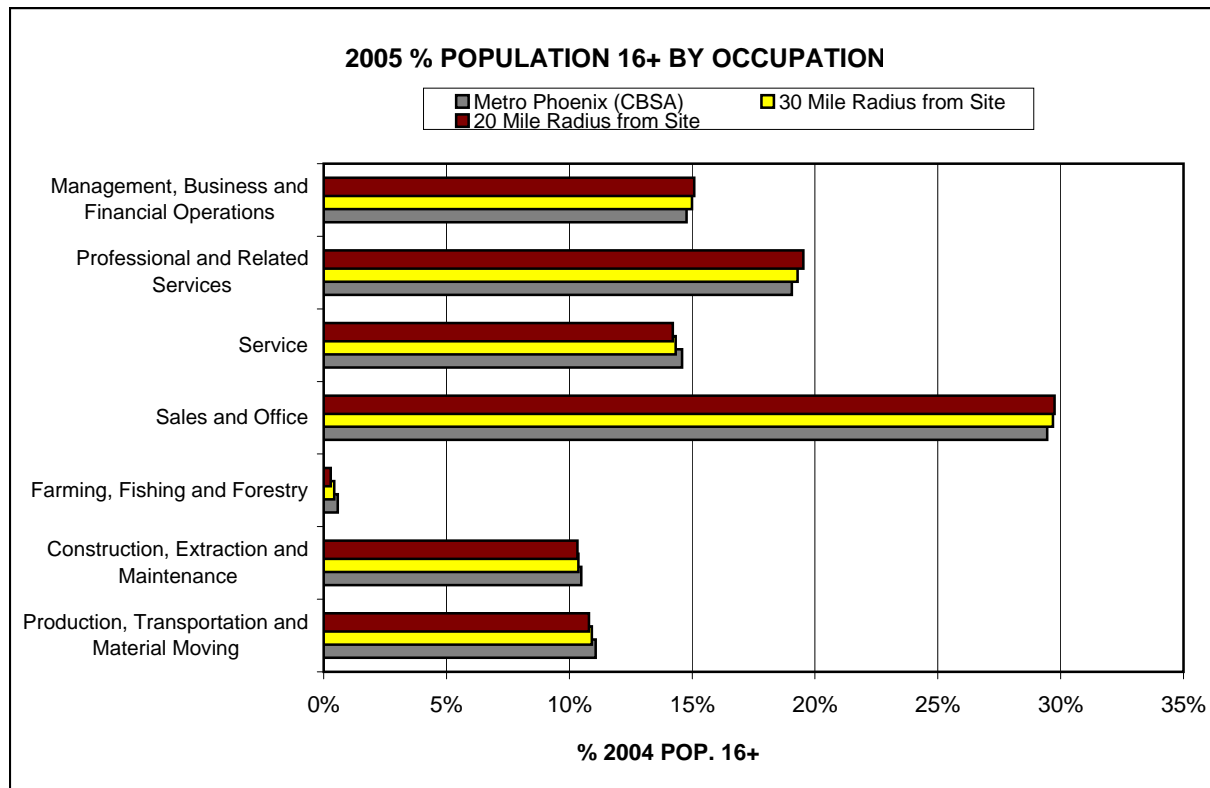
Analysis Geography 2: 30 Mile Radius from site

Comparison Geography: Metro Phoenix

AMS Planning & Research Corp.

Occupation

	20 Mile Radius from Site	30 Mile Radius from Site	Metro Phoenix (CBSA)
2005 EST. POPULATION 16+ BY OCCUPATION	1,415,151	1,639,006	1,708,982
EXECUTIVE AND MANAGERIAL	15.1%	15.0%	14.8%
PROFESSIONAL AND RELATED SERVICES	19.5%	19.3%	19.1%
SERVICE	14.2%	14.3%	14.6%
SALES AND OFFICE	29.7%	29.7%	29.5%
FARMING / FISHING / FORESTRY	0.3%	0.4%	0.6%
CONSTRUCTION / EXTRACTION / MAINTENANCE	10.3%	10.4%	10.5%
TRANSPORTATION AND MATERIAL MOVING	10.8%	10.9%	11.1%



PRIZM NE PROFILE REPORT							
Scottsdale 20 Mile Radius vs. Arizona						4/1/2006	
Seg. #	Segment Title	Arizona		Scottsdale 20 Mile		%Pen	Index
		Base Count	Base %Comp	Analysis Count	Analysis %Comp		
1	Upper Crust	25,978	1.2%	19,974	1.9%	76.9%	153
2	Blue Blood Estates	17,471	0.8%	14,532	1.4%	83.2%	165
3	Movers & Shakers	41,603	1.9%	35,302	3.3%	84.9%	169
4	Young Digerati	29,142	1.4%	27,991	2.6%	96.1%	191
5	Country Squires	32,000	1.5%	13,743	1.3%	43.0%	85
6	Winner's Circle	29,852	1.4%	25,106	2.3%	84.1%	167
7	Money & Brains	38,377	1.8%	34,943	3.2%	91.1%	181
8	Executive Suites	33,128	1.5%	27,497	2.6%	83.0%	165
9	Big Fish, Small Pond	49,418	2.3%	12,878	1.2%	26.1%	52
10	Second City Elite	7,972	0.4%	3,742	0.4%	46.9%	93
11	God's Country	42,216	2.0%	19,214	1.8%	45.5%	91
12	Brite Lites, Li'l City	15,642	0.7%	11,791	1.1%	75.4%	150
13	Upward Bound	13,968	0.7%	9,627	0.9%	68.9%	137
14	New Empty Nests	31,951	1.5%	17,908	1.7%	56.1%	111
15	Pools & Patios	27,048	1.3%	18,772	1.7%	69.4%	138
16	Bohemian Mix	25,424	1.2%	21,724	2.0%	85.5%	170
17	Beltway Boomers	23,114	1.1%	15,336	1.4%	66.4%	132
18	Kids & Cul-de-sacs	67,251	3.1%	46,831	4.3%	69.6%	139
19	Home Sweet Home	69,763	3.3%	48,549	4.5%	69.6%	138
20	Fast-Track Families	11,864	0.6%	409	0.0%	3.5%	7
21	Gray Power	40,143	1.9%	19,300	1.8%	48.1%	96
22	Young Influentials	44,064	2.1%	34,220	3.2%	77.7%	154
23	Greenbelt Sports	32,997	1.5%	8,909	0.8%	27.0%	54
24	Up-and-Comers	13,857	0.7%	9,733	0.9%	70.2%	140
25	Country Casuals	12,237	0.6%	766	0.1%	6.3%	12
26	The Cosmopolitans	33,173	1.6%	25,393	2.4%	76.6%	152
27	Middleburg Managers	16,623	0.8%	6,339	0.6%	38.1%	76
28	Traditional Times	60,516	2.8%	5,644	0.5%	9.3%	19
29	American Dreams	100,338	4.7%	89,288	8.3%	89.0%	177
30	Suburban Sprawl	45,633	2.1%	28,842	2.7%	63.2%	126
31	Urban Achievers	56,296	2.6%	39,136	3.6%	69.5%	138
32	New Homesteaders	27,338	1.3%	5,015	0.5%	18.3%	36
33	Big Sky Families	20,230	0.9%	1,480	0.1%	7.3%	15
34	White Picket Fences	14,754	0.7%	7,361	0.7%	49.9%	99
35	Boomtown Singles	13,821	0.6%	6,198	0.6%	44.8%	89
36	Blue-Chip Blues	44,626	2.1%	27,239	2.5%	61.0%	121
37	Mayberry-ville	22,779	1.1%	662	0.1%	2.9%	6
38	Simple Pleasures	56,366	2.6%	2,406	0.2%	4.3%	8
39	Domestic Duos	40,414	1.9%	18,622	1.7%	46.1%	92
40	Close-In Couples	34,870	1.6%	25,168	2.3%	72.2%	144
41	Sunset City Blues	25,287	1.2%	6,479	0.6%	25.6%	51
42	Red, White & Blues	11,277	0.5%	1,108	0.1%	9.8%	20
43	Heartlanders	24,791	1.2%	1,093	0.1%	4.4%	9
44	New Beginnings	40,679	1.9%	24,113	2.2%	59.3%	118
45	Blue Highways	14,428	0.7%	225	0.0%	1.6%	3
46	Old Glories	28,897	1.4%	12,193	1.1%	42.2%	84
47	City Startups	12,027	0.6%	4328	0.4%	36.0%	72
48	Young & Rustic	37,284	1.7%	2162	0.2%	5.8%	12
49	American Classics	59,439	2.8%	24,815	2.3%	41.8%	83
50	Kid Country, USA	17,608	0.8%	2053	0.2%	11.7%	23
51	Shotguns & Pickups	21,379	1.0%	516	0.1%	2.4%	5
52	Suburban Pioneers	37,662	1.8%	15,659	1.5%	41.6%	83
53	Mobility Blues	10,065	0.5%	2402	0.2%	23.9%	47
54	Multi-Culti Mosaic	91,154	4.3%	72,475	6.7%	79.5%	158
55	Golden Ponds	40,743	1.9%	987	0.1%	2.4%	5
56	Crossroads Villagers	20,847	1.0%	575	0.1%	2.8%	5
57	Old Milltowns	22,102	1.0%	977	0.1%	4.4%	9
58	Back Country Folks	36,014	1.7%	292	0.0%	0.8%	2
59	Urban Elders	19,362	0.9%	13,522	1.3%	69.8%	139
60	Park Bench Seniors	7,052	0.3%	1703	0.2%	24.2%	48
61	City Roots	28,073	1.3%	20,426	1.9%	72.8%	145
62	Hometown Retired	17,310	0.8%	2206	0.2%	12.7%	25
63	Family Thrifts	18,097	0.8%	6379	0.6%	35.3%	70
64	Bedrock America	46,813	2.2%	1096	0.1%	2.3%	5
65	Big City Blues	49,596	2.3%	35392	3.3%	71.4%	142
66	Low-Rise Living	42,741	2.0%	37672	3.5%	88.1%	175
Total		2,144,984	100.0%	1,078,438	100.0%	50.3%	100

PRIZM NE PROFILE REPORT							
Scottsdale 30 Mile Radius vs. Arizona						4/1/2006	
Seg. #	Segment Title	Arizona		Scottsdale 30 Mile		%Pen	Index
		Base Count	Base %Comp	Analysis Count	Analysis %Comp		
1	Upper Crust	25,978	1.2%	21,261	1.6%	81.8%	136
2	Blue Blood Estates	17,471	0.8%	15,695	1.2%	89.8%	149
3	Movers & Shakers	41,603	1.9%	38,294	3.0%	92.1%	153
4	Young Digerati	29,142	1.4%	27,991	2.2%	96.1%	159
5	Country Squires	32,000	1.5%	21,343	1.7%	66.7%	111
6	Winner's Circle	29,852	1.4%	28,578	2.2%	95.7%	159
7	Money & Brains	38,377	1.8%	34,943	2.7%	91.1%	151
8	Executive Suites	33,128	1.5%	30,774	2.4%	92.9%	154
9	Big Fish, Small Pond	49,418	2.3%	23,629	1.8%	47.8%	79
10	Second City Elite	7,972	0.4%	3,972	0.3%	49.8%	83
11	God's Country	42,216	2.0%	28,799	2.2%	68.2%	113
12	Brite Lites, Li'l City	15,642	0.7%	12,145	0.9%	77.6%	129
13	Upward Bound	13,968	0.7%	10,169	0.8%	72.8%	121
14	New Empty Nests	31,951	1.5%	25,272	2.0%	79.1%	131
15	Pools & Patios	27,048	1.3%	20,832	1.6%	77.0%	128
16	Bohemian Mix	25,424	1.2%	21,724	1.7%	85.5%	142
17	Beltway Boomers	23,114	1.1%	17,292	1.3%	74.8%	124
18	Kids & Cul-de-sacs	67,251	3.1%	59,179	4.6%	88.0%	146
19	Home Sweet Home	69,763	3.3%	60,450	4.7%	86.7%	144
20	Fast-Track Families	11,864	0.6%	3,424	0.3%	28.9%	48
21	Gray Power	40,143	1.9%	28,687	2.2%	71.5%	119
22	Young Influentials	44,064	2.1%	36,039	2.8%	81.8%	136
23	Greenbelt Sports	32,997	1.5%	16,003	1.2%	48.5%	80
24	Up-and-Comers	13,857	0.7%	10,431	0.8%	75.3%	125
25	Country Casuals	12,237	0.6%	4,203	0.3%	34.4%	57
26	The Cosmopolitans	33,173	1.6%	25,393	2.0%	76.6%	127
27	Middleburg Managers	16,623	0.8%	7,642	0.6%	46.0%	76
28	Traditional Times	60,516	2.8%	17,924	1.4%	29.6%	49
29	American Dreams	100,338	4.7%	89,288	6.9%	89.0%	148
30	Suburban Sprawl	45,633	2.1%	34,138	2.6%	74.8%	124
31	Urban Achievers	56,296	2.6%	39,136	3.0%	69.5%	115
32	New Homesteaders	27,338	1.3%	10,587	0.8%	38.7%	64
33	Big Sky Families	20,230	0.9%	4,860	0.4%	24.0%	40
34	White Picket Fences	14,754	0.7%	8,535	0.7%	57.9%	96
35	Boomtown Singles	13,821	0.6%	7,423	0.6%	53.7%	89
36	Blue-Chip Blues	44,626	2.1%	31,641	2.5%	70.9%	118
37	Mayberry-ville	22,779	1.1%	5,313	0.4%	23.3%	39
38	Simple Pleasures	56,366	2.6%	7,116	0.6%	12.6%	21
39	Domestic Duos	40,414	1.9%	31,504	2.4%	78.0%	129
40	Close-In Couples	34,870	1.6%	25,168	2.0%	72.2%	120
41	Sunset City Blues	25,287	1.2%	8,964	0.7%	35.5%	59
42	Red, White & Blues	11,277	0.5%	3,157	0.2%	28.0%	46
43	Heartlanders	24,791	1.2%	2,790	0.2%	11.3%	19
44	New Beginnings	40,679	1.9%	25,434	2.0%	62.5%	104
45	Blue Highways	14,428	0.7%	1415	0.1%	9.8%	16
46	Old Glories	28,897	1.4%	15,839	1.2%	54.8%	91
47	City Startups	12,027	0.6%	4517	0.4%	37.6%	62
48	Young & Rustic	37,284	1.7%	5253	0.4%	14.1%	23
49	American Classics	59,439	2.8%	43,461	3.4%	73.1%	121
50	Kid Country, USA	17,608	0.8%	5463	0.4%	31.0%	51
51	Shotguns & Pickups	21,379	1.0%	1881	0.2%	8.8%	15
52	Suburban Pioneers	37,662	1.8%	20,503	1.6%	54.4%	90
53	Mobility Blues	10,065	0.5%	3272	0.3%	32.5%	54
54	Multi-Culti Mosaic	91,154	4.3%	72,475	5.6%	79.5%	132
55	Golden Ponds	40,743	1.9%	2283	0.2%	5.6%	9
56	Crossroads Villagers	20,847	1.0%	1439	0.1%	6.9%	11
57	Old Milltowns	22,102	1.0%	2543	0.2%	11.5%	19
58	Back Country Folks	36,014	1.7%	760	0.1%	2.1%	4
59	Urban Elders	19,362	0.9%	13,522	1.1%	69.8%	116
60	Park Bench Seniors	7,052	0.3%	2345	0.2%	33.3%	55
61	City Roots	28,073	1.3%	20,428	1.6%	72.8%	121
62	Hometown Retired	17,310	0.8%	4619	0.4%	26.7%	44
63	Family Thrifts	18,097	0.8%	8002	0.6%	44.2%	73
64	Bedrock America	46,813	2.2%	2471	0.2%	5.3%	9
65	Big City Blues	49,596	2.3%	35392	2.7%	71.4%	118
66	Low-Rise Living	42,741	2.0%	37672	2.9%	88.1%	146
Total		2,144,984	100.0%	1,292,697	100.0%	60.3%	100

PRIZM NE PROFILE REPORT							
Phoenix CBSA vs. Arizona						4/1/2006	
Seg. #	Segment Title	Arizona		Phoenix CBSA		%Pen	Index
		Base Count	Base %Comp	Analysis Count	Analysis %Comp		
1	Upper Crust	25,978	1.2%	21,261	1.6%	81.8%	129
2	Blue Blood Estates	17,471	0.8%	15,695	1.2%	89.8%	141
3	Movers & Shakers	41,603	1.9%	38,294	2.8%	92.1%	145
4	Young Digerati	29,142	1.4%	27,991	2.1%	96.1%	151
5	Country Squires	32,000	1.5%	21,747	1.6%	68.0%	107
6	Winner's Circle	29,852	1.4%	28,578	2.1%	95.7%	151
7	Money & Brains	38,377	1.8%	34,943	2.6%	91.1%	143
8	Executive Suites	33,128	1.5%	30,774	2.3%	92.9%	146
9	Big Fish, Small Pond	49,418	2.3%	26,826	2.0%	54.3%	86
10	Second City Elite	7,972	0.4%	4,293	0.3%	53.9%	85
11	God's Country	42,216	2.0%	29,477	2.2%	69.8%	110
12	Brite Lites, Li'l City	15,642	0.7%	12,365	0.9%	79.1%	125
13	Upward Bound	13,968	0.7%	10,611	0.8%	76.0%	120
14	New Empty Nests	31,951	1.5%	25,272	1.9%	79.1%	125
15	Pools & Patios	27,048	1.3%	20,832	1.5%	77.0%	121
16	Bohemian Mix	25,424	1.2%	21,724	1.6%	85.5%	135
17	Beltway Boomers	23,114	1.1%	17,292	1.3%	74.8%	118
18	Kids & Cul-de-sacs	67,251	3.1%	59,179	4.4%	88.0%	139
19	Home Sweet Home	69,763	3.3%	60,450	4.4%	86.7%	136
20	Fast-Track Families	11,864	0.6%	5,419	0.4%	45.7%	72
21	Gray Power	40,143	1.9%	28,687	2.1%	71.5%	113
22	Young Influentials	44,064	2.1%	36,039	2.7%	81.8%	129
23	Greenbelt Sports	32,997	1.5%	16,967	1.3%	51.4%	81
24	Up-and-Comers	13,857	0.7%	10,549	0.8%	76.1%	120
25	Country Casuals	12,237	0.6%	5,984	0.4%	48.9%	77
26	The Cosmopolitans	33,173	1.6%	25,393	1.9%	76.6%	121
27	Middleburg Managers	16,623	0.8%	8,086	0.6%	48.6%	77
28	Traditional Times	60,516	2.8%	24,230	1.8%	40.0%	63
29	American Dreams	100,338	4.7%	89,288	6.6%	89.0%	140
30	Suburban Sprawl	45,633	2.1%	34,138	2.5%	74.8%	118
31	Urban Achievers	56,296	2.6%	39,136	2.9%	69.5%	109
32	New Homesteaders	27,338	1.3%	11,958	0.9%	43.7%	69
33	Big Sky Families	20,230	0.9%	7,364	0.5%	36.4%	57
34	White Picket Fences	14,754	0.7%	8,910	0.7%	60.4%	95
35	Boomtown Singles	13,821	0.6%	8,085	0.6%	58.5%	92
36	Blue-Chip Blues	44,626	2.1%	31,641	2.3%	70.9%	112
37	Mayberry-ville	22,779	1.1%	8,632	0.6%	37.9%	60
38	Simple Pleasures	56,366	2.6%	14,829	1.1%	26.3%	41
39	Domestic Duos	40,414	1.9%	31,504	2.3%	78.0%	123
40	Close-In Couples	34,870	1.6%	25,168	1.9%	72.2%	114
41	Sunset City Blues	25,287	1.2%	10,072	0.7%	39.8%	63
42	Red, White & Blues	11,277	0.5%	4,351	0.3%	38.6%	61
43	Heartlanders	24,791	1.2%	6,231	0.5%	25.1%	40
44	New Beginnings	40,679	1.9%	25,434	1.9%	62.5%	98
45	Blue Highways	14,428	0.7%	4102	0.3%	28.4%	45
46	Old Glories	28,897	1.4%	15,839	1.2%	54.8%	86
47	City Startups	12,027	0.6%	4517	0.3%	37.6%	59
48	Young & Rustic	37,284	1.7%	10924	0.8%	29.3%	46
49	American Classics	59,439	2.8%	43,461	3.2%	73.1%	115
50	Kid Country, USA	17,608	0.8%	7119	0.5%	40.4%	64
51	Shotguns & Pickups	21,379	1.0%	4470	0.3%	20.9%	33
52	Suburban Pioneers	37,662	1.8%	20,503	1.5%	54.4%	86
53	Mobility Blues	10,065	0.5%	4021	0.3%	40.0%	63
54	Multi-Culti Mosaic	91,154	4.3%	72,475	5.3%	79.5%	125
55	Golden Ponds	40,743	1.9%	5506	0.4%	13.5%	21
56	Crossroads Villagers	20,847	1.0%	4896	0.4%	23.5%	37
57	Old Milltowns	22,102	1.0%	4750	0.4%	21.5%	34
58	Back Country Folks	36,014	1.7%	4496	0.3%	12.5%	20
59	Urban Elders	19,362	0.9%	13,522	1.0%	69.8%	110
60	Park Bench Seniors	7,052	0.3%	2554	0.2%	36.2%	57
61	City Roots	28,073	1.3%	20,428	1.5%	72.8%	115
62	Hometown Retired	17,310	0.8%	5302	0.4%	30.6%	48
63	Family Thrifts	18,097	0.8%	9167	0.7%	50.7%	80
64	Bedrock America	46,813	2.2%	5010	0.4%	10.7%	17
65	Big City Blues	49,596	2.3%	35392	2.6%	71.4%	112
66	Low-Rise Living	42,741	2.0%	37672	2.8%	88.1%	139
Total		2,144,984	100.0%	1,361,825	100.0%	63.5%	100

Appendix B: Comparable Museums

AMS conducted studies of relevant art and history museums in the US including museums affiliated with the Museums West Consortium. After the concept and program for this museum was developed, AMS discovered that there are few, if any, institutions that are directly comparable. Many potential models were inadequate because of scale (interactive history centers have larger facilities), programming (art museums have traditional display methods) or the concept. In our opinion, the best case for comparison study is the National Cowgirl Museum and Hall of Fame in Ft. Worth, Texas. A brief case study of this institution, as well as summaries of Museum West Consortium members are provided in this section of the report. Information from national associations, Web resources and AMS's databases were utilized to generate comparative data.

National Cowgirl Hall of Fame

The National Cowgirl Museum and Hall of Fame started in a basement space of the Deaf Smith County public library in Hereford, Texas. Its original mission was to preserve the history and impact of Western women from c. 1800 to the present. Finding the Hereford location limiting, the Board searched for a new site in 1993 and moved to Fort Worth in 1994. After a successful capital campaign, raising a total of \$19.8 million, the museum started construction on a new 33,000 square foot facility. The building cost approximately \$10 million to build and opened in June, 2002. It is located on a 1.5 acre parcel across from the Will Rogers Memorial Center in Fort Worth's "cultural district" (includes the following adjacent institutions: Kimbell Art Museum, Modern Art Museum, Aron Carter Museum, and Museum of Science). This group of museums – including the Cowgirl Hall of Fame, the Texas and Southwestern Cattle Raisers' Foundation Museum, new Western wing of the Fort Worth Museum of Science and History, and the Will Rogers Memorial Center – form the Western Heritage Center sub-district within Fort Worth's Cultural District.

The museum has five permanent collections galleries, a multi-purpose theater, a temporary exhibition gallery, hands-on educational space, research library, gift shop, and catering kitchen. The Cowgirl has a collection of more than 5,000 artifacts and 2,500 photographs. Examples of objects include spurs, saddles, clothes; most of these are donated by the public. Photographs are predominately of Hall of Fame inductees, but there are also images relating to the general condition/experience of women in the West. To follow is breakdown description of these spaces:

- **Multi-purpose Theater:** There is a show called "The Spirit of the West", which is an introductory film to the collection, the museum and its themes.



Rotunda – Hall of Fame: There are 158 inductees into the Hall of Fame, including Annie Oakley, Dale Evans, Maria Martinez, Georgia O’Keefe, Sandra Day O’Connor, Laura Ingalls Wilder, and Sacagawea.



Connie Reeves Discovery Corral: Interactive educational children’s center. Activities include ‘pretend pioneering’ (setting up campfire, eating from chuck wagon), dress-up in western clothing, and a play tack room where kids can saddle their own horse.



Exhibition Galleries: There are five permanent exhibition galleries – “Into the Arena”, “Kinship with the Land”, and “Claiming the Spotlight”. There is also one rotating exhibition gallery; a collection of historic Texas state flags are currently on display.



Research Library: Items include letters, journals and other personal documents from inductees and women of the West. The Library also runs and houses the Oral Histories Project, which documents Western women's lives and experiences through taped interviews. There was a book club and book signing series called the Western Voices Book Club, but it is currently suspended.

Gift Store: The gift shop is approximately 2,000 square feet. It is very successful, generating sales of \$10 to \$40 per visitor, as opposed to the \$3 per visitor achieved on average nationally.



The annual operating budget of the museum of approximately \$1.1 million with a full-time staff of 12. Although attendance for the museum in its new building was projected at over 200,000 per year, the museum has had a maximum of 75,000 and now is about 40,000 annually.

Museums West Summaries

There are currently eight museums that make up the Museums West consortium:

- Buffalo Bill Historical Center
- Amon Carter Museum
- Gilcrease Museum
- Eiteljorg Museum of American Indians & Western Art
- National Cowboy and Western Heritage Museum
- National Museum of Wildlife Art
- Rockwell Museum of Western Art
- Autry National Center

It is a membership organization whose purpose is to foster awareness of the North American West. Its members pay a nominal fee of \$500 per year. Executive staff from each institution rotate leadership on the Board. The members can also share other resources, such as marketing and collections, and have developed a loose network in which to organize traveling exhibitions between membership institutions. With that spirit in mind, the Consortium organized *Powerful Images: Portrayals of Native America* in 1998, which explored perceptions of North American Native peoples. This has been the only group exhibition produced by the Consortium to date. To follow is a brief description of each member.

Buffalo Bill Historical Center Cody, Wyoming

The Buffalo Bill Memorial Association was founded in 1917 shortly after the death of William “Buffalo Bill” Cody. The museum opened in 1927 in a small log structure built to resemble Buffalo Bill’s own ranch house to show exhibits of Buffalo Bill memorabilia collected from his family. In 1958, the Whitney Gallery of American Art was built, the first of the Buffalo Bill Historical Center’s museums. Additional museums followed in 1969, with further additions and updates in the years to follow. Overall, the Center comprises over 300,000 square feet, houses five separate museums, and a research library. They have a full-time staff of 90 and a part-time/seasonal staff of 100. There are over 300,000 objects in the collections, including artworks, artifacts, photographs, and books. The Center has an annual budget of approximately \$8 million, of which 58% is generated through earned revenue. The Center reports an attendance of 250,000 annually, the majority of whom visit during the summer season.



Amon Carter Museum Fort Worth, Texas

The Amon Carter Museum opened in 1961 in a building designed by Phillip Johnson. It was founded to house the collection of Western art amassed by Fort Worth publisher and philanthropist Amon G. Carter, Sr. The museum building is 109,000 square feet and recently underwent \$39 million, 2-year expansion project, reopening in 2001. The expanded facility includes a 55-foot tall atrium, 28,400 square feet of gallery space, the Teaching Resource Center, a research library, art study rooms, a 160-seat auditorium, a members’ lounge, a conservation lab, and a museum store. With a staff of 90 and a collection of over 250,000 works of American art from the 19th and 20th centuries, the museum hosts gallery talks, professional development workshops, films and a book club. The Carter’s annual budget is over \$12 million, over 50% generated through the Amon Carter Foundation. They report an annual attendance of 125,000, of which 17,000 are student groups.



Gilcrease Museum Tulsa, Oklahoma

In 1949, Thomas Gilcrease opened a gallery to showcase his collection of Western art and Native American artifacts. In 1954 he sold his collection to the city of Tulsa to pay off debts, creating the Thomas Gilcrease Institute of American History and Art, better known as the Gilcrease Museum. The facility has exhibition galleries, the Kravis Discovery Center, which houses a large archeology collection, the Osage Restaurant and the museum shop. The site also comprises historical theme gardens on 23 of the museum's 460 acres, reflecting gardening styles and techniques from five time periods in the American West: Pre-Columbian, Pioneer, Colonial,

Victorian, and Rock. The original Gilcrease collection is over 400,000 objects; in addition to art, the museum collections also include Native American art and artifacts, a hands-on, interactive exhibition highlighting the art, culture and history of Mexico, and historical manuscripts, documents, and maps. Educational programming consists of guided tours and workshops, in-school presentations, themed interactive activities. Annual budget is about \$2.7 million and annual attendance is approximately 95,000.



Eiteljorg Museum of American Indians & Western Art, Indianapolis, Indiana

The Eiteljorg museum was founded by collector Harrison Eiteljorg. It opened in 1989 with funding assistance from Lilly Endowment as the primary venue for Native American art and culture in Indiana -the only museum in the Midwest to offer extensive collections of Native American and American Western art. It is also partners with the National Museum of the American Indian at the Smithsonian. The museum building is 73,000 square feet, with newly opened \$20 million, 45,000 square foot addition of new galleries, a 6,000 square feet education center, a research library, the Sky City café, a sculpture court, and terraces and gardens. The total capital campaign was \$40.7 million, including provision for a \$10 million endowment. Aside from the collection of art and artifacts, the museum also sponsors the Eiteljorg Fellowship for Native American Fine Art, a biennial program that honors a distinguished Native American artist and five contemporary artists whose work is exhibited and published; the museum then adds their work to permanent collection of over 50 objects of contemporary Native American art. Education includes school and group tours and hands-on carts. Their budget is \$5.5 million, 31% of it earned income sources and they have 72 employees. Annual attendance is 100,000, with mostly local visitors and 25% school children.



National Cowboy and Western Heritage Museum Oklahoma City, Oklahoma

The National Cowboy Museum was founded in 1955, but the building didn't open till 1965. Since 1994, the museum has expanded from 80,000 square feet to more than 200,000 square feet. It sits within an 18-acre site, with accompanying outdoor plaza, gardens, sculpture. The 200,000 square foot museum building includes: *Prosperity Junction* (a 14,000 square foot replica of a c.1900 Western cattle town with 19 buildings), Persimmon Hill Restaurant, museum store, Children's Cowboy Corral interactive discovery area, Dickinson Research Center research library/archives (collects, preserves, and provides access to materials in five topical areas: Entertainment/Western popular culture, Western Art, Ranching, Native American, and Rodeo). They have a full-time staff of 100 part-time staff of 20, with an average of 300 volunteers. The collection consists of

over 2,000 works of Western art, including significant works by master artists such as Charles Russell, Frederic Remington and Albert Bierstadt. They also host the annual Prix de West Invitational Exhibition and Sale. Education programs include *Tuesdays at Sundown* adult programs, *Academy of Western Art* workshops, family/kid days, and school and adult group tours. The museum also programs events such as, Traditional Cowboy Arts Association Exhibit & Sale, American Indian Trade Blanket Clinic, Rodeo Hall of Fame Awards, and Cowboy Christmas Ball. Annual budget is \$8 million, 45% of which is generated through earned income sources. Annual attendance is over 200,000, of which 75,000 is due to rental activities. Both local and tourism markets are considered important for the museum, but approximately 60% of visitors are from out of town.



National Museum of Wildlife Art, Jackson, Wyoming

With Bill and Joffa Kerr's collection of wildlife art forming the nucleus of the institution, the National Museum of Wildlife Art opened in 1987 in small quarters in downtown

Jackson. In 1994 they moved into a new facility three miles north of Jackson on a butte across from the 20,000-acre National Elk Refuge. The museum building is 51,000 square feet, with 12 galleries, 15,000 square feet of exhibit space, interactive Children's Gallery, 200-seat auditorium, 2 full-sized classrooms, conference room, gift shop, Rising Sage cafe, two-story lobby, and sculpture garden/terrace. They have a staff of 32 full-time and two part-time, with support of 200 part-time volunteers.

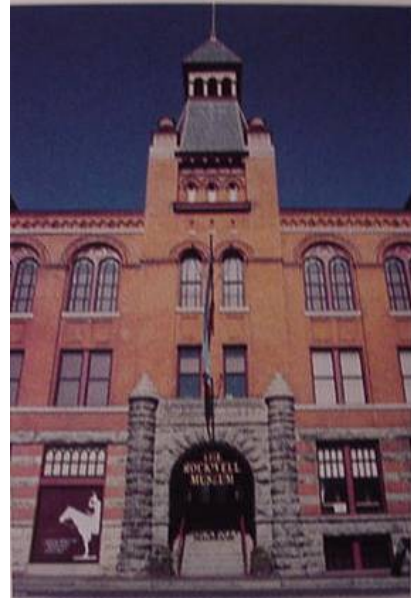


Collections contain over 2,300 works of art portraying wildlife, dating from 2000 B.C. to the present, with a primary focus on European and American painting and sculpture. Education programs include school groups, in-school visits, lectures, seminars, Traveling Trunks, and graduate student internships. Events include Wildly Creative Craft Show and the Sense of Place Dance Festival. Annual budget is approximately \$4 million and annual attendance is 90,000, of which 32,000 are school groups and members.

Rockwell Museum of Western Art Corning, New York

Bob and Hertha Rockwell, local business owners and collectors of Western art and artifacts, Steuben glass, firearms and antique toys, donated their collection to form the Rockwell Museum of Western Art. Corning Incorporated (previously Corning Glass Works) provided initial support for a temporary museum building in 1976, and additional funds to help renovate a historic 1893 former City Hall building, a \$6.25 million project, which re-opened as the Rockwell Museum in

1982. The museum completed further renovations in 2001. The museum building is a 40,000 square foot three-story historic building, with orientation gallery and museum shop on first floor, education center and galleries on second floor, and main galleries and outdoor terrace on top floor. They have a staff of 15 and an annual budget of approximately \$2 million. Events include Music & Margaritas on the Terrace, Kids West Family activities, Plein Air Picnic and Live Painting demonstration, and nature-journal writing for adults. Annual attendance is 28,000, most of which are tourists using a combination ticket from the Corning Museum of Glass.



Autry National Center, Los Angeles, California

The Autry National Center is an intercultural history center with three institutions: **Museum of the American West** (formerly the Autry Museum of Western Heritage), **Southwest Museum of the American Indian**, and the **Institute for the Study of the American West**. The Gene Autry Western Heritage Museum (founded by singing cowboy Gene Autry) opened in 1988 with exhibits and collections of art and artifacts from the American West. In 2002, the Women of the West Museum in Boulder, Colorado merged with the Autry Museum, and in 2004, the museum merged with the Southwest Museum of the American Indian (founded in 1914, with a focus on anthropology, archaeology, and cultural history of Native Americans). The Institute for the Study of the American West was created to manage the research libraries, publications and scholarship activities, and public programs.



The center is currently housed in 2 buildings, the 1988 Museum of the American West in Griffith Park (148,000 square feet), and the 1914 Southwest Museum in Mt. Washington. The Museum of the American West includes two floors of galleries with permanent exhibitions on themes such as Opportunity, Conquest, Community, Cowboy, Romance, Imagination, as well as the Colt Firearms Collection, Family Discovery Gallery, Education Center, theater, café and store. The Southwest Museum includes four permanent exhibition galleries exploring native cultures of California, the Northwest Coast, the Great Plains and the Southwest, as well as a temporary exhibition gallery, an auditorium and museum store. The Autry Center is currently in the process of completing a master plan for the Center's 10-acre Griffith Park site, which will include an expansion with 20,000 square feet of additional gallery space, 30,000 square feet of additional

storage, 50,000 square feet for the Institute for the Study of the American West (which will include library, classroom, seminar and research office spaces), new visitor services center, and expanded store and café.

Education activities include group tours, school groups with pre-visit lesson plans, free bus transportation for some schools, lectures and seminars and outreach kits. Events include Gold Rush Week, Masters of American West Fine Arts Exhibition & Sale, Intertribal Marketplace, Festival of the Horse, and Native Voices (developing new works for the stage by Native Americans). Annual budget is over \$15 million and attendance for the Museum of the American West is approximately 300,000 and 40,000 school kids take tours annually.

Summary Operating Statement Stand-alone Operations Option

Revenues

Admissions	\$507,000
School Fees	
Memberships	250,000
Revenue from Classes/Workshops	59,000
Public Program Revenues	13,000
Museum Store Sales (Gross)	675,000
Exhibits Sponsorships	350,000
Food Service Sales (Net)	37,500
Facility Rentals	89,500

Total Earned Revenue	\$1,981,000
-----------------------------	--------------------

Expenses

Administration

Administrative Personnel	\$287,500
General Administration Costs	139,000

Subtotal, Administration	426,500
--------------------------	---------

Programs & Education

Personnel	\$120,000
Public Programs	226,000
Workshops/Classes	42,100
Education/Outreach	5,000
Special Events	50,000

Subtotal, Programs	\$443,100
--------------------	-----------

Development & Marketing

Personnel	\$313,750
Fundraising Expenses	100,000
Marketing Expense	95,000
Membership Services/Events	10,000

Subtotal, Development	\$518,750
-----------------------	-----------

Exhibits & Collections

Personnel (FT & PT)\	\$270,300
Curatorial Supplies/Materials	5,000
Exhibits Maintenance / Renewal	100,000
Temporary Exhibits	502,500

Subtotal, Exhibits & Collections	\$877,800
----------------------------------	-----------

Building Operations

Personnel	\$153,200
Supplies	7,500
Utilities, Repairs, Maintenance	416,500

Subtotal, Building Operations	\$577,200
-------------------------------	-----------

Museum Store

Personnel	\$76,700
Cost of Goods	337,500

Subtotal, Shop	\$414,200
----------------	-----------

TOTAL	\$3,257,550
--------------	--------------------

OPERATING SHORTFALL	(\$1,276,550)
----------------------------	----------------------

Supporting Schedules

Stand-alone Operations Option

A. Assumptions

Building Size		49,000
Daily Operating Hours:	260 Weekdays	8 hrs.
	52 Weekends/Peak	5 hrs.
Total Public Hours		2,340
Average Admission Revenue		\$8.45
Shop sales per capita		\$9.00
Shop Cost of Goods		50.0%
Food Sales per capita (net)		\$0.50
Conference Room capacity		35
Utilities & Maintenance cost per sq. ft.		\$8.50
Benefit Rate (Full time staff)		25.0%
Benefit Rate Part time staff)		14.0%
Projected General Attendance		75,000
School Group Attendance		5,000
School Fees (per student)		\$0.00
No. of members (family)		2,500
Membership fee (average)		\$100.00

B. Ticket Prices and Admission Revenue

		<u>Dist'n</u>	<u>No. of Visitors</u>	<u>Revenue</u>
Seniors/Students	\$8.00	25%	18,750	\$150,000
Adult	\$10.00	60%	45,000	\$450,000
Children	\$3.00	15%	11,250	\$33,750
Average	\$8.45		75,000	\$633,750
Estimated Membership discount		-20%		-\$126,750
Educational Groups	\$0.00		5,000	\$0
Total Admissions			80,000	\$507,000

C. Temporary Exhibits

<u>Expense</u>			
Great Hall	1 Major exhibits	\$250,000	\$250,000
	1 Mid-size exhibits	\$100,000	\$100,000
Western Collector's Gallery	2 Mid-size exhibits	\$60,000	\$120,000
Icons of the West Gallery	1 Annual Rotation	\$15,000	\$15,000
Entry/Lobby	1 Annual Changes	\$7,500	\$7,500
Plaza	1 Annual Changes	\$10,000	\$10,000
Total Temporary Exhibit Expense			\$502,500
<u>Revenue</u>	Sponsorships		\$350,000
Net Temporary Exhibits Expense			\$152,500

Note: exhibit expenses include publicity, catalogues, special events, fees, insurance, travel, etc.

D. Public Programs

<u>Expense</u>	<u># Programs</u>	<u>Av. Cost</u>	
Lecture/Gallery Talk	40	\$250	\$10,000
Events	6	\$1,000	\$6,000
Multi-Media Theater Program	3	\$70,000	\$210,000
Total Public Program Expense			\$226,000
<i>Note: expenses include fees, promotion and direct costs for set-up and crew.</i>			
<u>Revenue</u>	<u># rentals</u>	<u>Avg Attce.</u>	<u>Avg. Ticket</u>
			<u>Total</u>
	Lecture/Gallery Talk	50	\$5.00
	Event	50	\$10.00
	Multi-Media Theater Programs		
Total Public Program Revenue			\$13,000
Net Public Programs			(\$213,000)

Supporting Schedules
Stand-alone Operations Option

E. Facility Rental Revenue*

<u># rentals</u>		<u>Rent (net)</u>	<u>Total</u>
6	Great Hall	\$2,000	\$12,000
30	Rooftop/Plaza	\$2,500	\$75,000
	Galleries	\$1,200	\$0
25	Conference Room	\$100	\$2,500
Total Facility Rentals			\$89,500

*Rental revenue from special events, corporate meetings, etc.

F. Classes/Conferences/Symposia

<u>Income</u>	<u># of programs</u>	<u>Ave.Enrollment</u>	<u>Fee</u>	<u>Total</u>
1-2 Day Workshop (e.g., How to rope a ci	2	75	\$100.00	\$15,000
Exploration Classes (e.g., Experience the West)				
Adults	20	15	\$80.00	\$24,000
Children	25	20	\$40.00	\$20,000
Total Revenue		37		\$59,000
<u>Expenses</u>	<u>#</u>	<u>Cost</u>		
Workshop	2	\$5,000		\$10,000
Adult Classes	20	\$500		\$10,000
Children Classes	25	\$250		\$6,250
Promotion (calendar, advertising)				\$10,000
Supplies/Materials	47		\$125	\$5,875
Total Expense				\$42,125
Net Revenue				\$16,875

G. General Administrative Costs

Banking/Legal/Audit	\$10,000
Professional Services	10,000
Membership & Dues	8,000
Postage	25,000
Printing	25,000
Stationery and Supplies	20,000
Equipment Maintenance	5,000
Telephone	6,000
Insurance	25,000
Travel/Transportation	5,000
Total Administrative Costs	\$139,000

Staff and Salaries				
Stand-alone Operations Option				
Full-Time Employees	#	Salary*	Cost	
Director	1	\$140,000	\$140,000	Administration
Business Manager	1	\$50,000	\$50,000	
Asst. to Director	1	\$40,000	\$40,000	
Senior Curator	1	\$65,000	\$65,000	Curatorial/Exhibit
Registrar/Collections Manager	1	\$40,000	\$40,000	
Exhibitions Designer/Preparator	1	\$38,000	\$38,000	
Technician	1	\$36,000	\$36,000	
Curator of Education	1	\$60,000	\$60,000	Education/Program
Asst. Curator of Education/Vol. Coordinator	1	\$36,000	\$36,000	
Development Director	1	\$115,000	\$115,000	Development
Development Assistant/Membership Coord.	1	\$40,000	\$40,000	
Marketing/PR Manager	1	\$60,000	\$60,000	Marketing
Marketing Asst./Events Coordinator	1	\$36,000	\$36,000	
Operations Manager	1	\$50,000	\$50,000	Operations/Facilities
Museum Store Manager	1	\$40,000	\$40,000	
	15	Subtotal	\$846,000	
Part-Time Employees	(Equivalent)	Per Hour		
Contract Guest Curator	1	\$35,000	\$35,000	Gift Shop
Registration Assistant	0.25	\$10	\$5,850	
Museum Shop Assistant	1	\$10	\$23,400	
Visitor Services	1	\$10	\$23,400	Visitor Services
Security	2	\$12	\$56,160	Security
	5	Subtotal	\$143,810	
Total FT Staff	15			
Total PT Staff	4			
	Benefits FTE	25%	\$211,500	
	Benefits PTE	14%	\$20,133	
	Total Staff & Benefits		\$1,221,443	

* Sources: AMS, CA Assoc'n of Museums & Assoc. of Art Museum Directors, Scottsdale Cultural Council

Option: SCC Operating Division
Summary Operating Statement

Revenues

Admissions	\$507,000
School Fees	
Memberships	250,000
Revenue from Classes/Workshops	59,000
Public Program Revenues	13,000
Museum Store Sales (Gross)	675,000
Exhibits Sponsorships	350,000
Food Service Sales (Net)	37,500
Facility Rentals	89,500

Total Earned Revenue

\$1,981,000

Expenses

Administration

Administrative Personnel	\$208,620
SCC Allocated Costs (I/T, Admin, HR, Finance)	\$167,000
General Administration Costs	105,000

Subtotal, Administration

480,620

Programs & Education

Personnel	\$117,120
Public Programs	226,000
Workshops/Classes	42,100
Education/Outreach	5,000
Special Events	50,000

Subtotal, Programs

\$440,220

Development & Marketing

Personnel	\$195,200
Fundraising Expenses	75,000
Marketing Expense	75,000
SCC Allocated Costs	75,000
Membership Services/Events	10,000

Subtotal, Development

\$430,200

Exhibits & Collections

Personnel (FT & PT)\	\$264,100
Curatorial Supplies/Materials	5,000
Exhibits Maintenance / Renewal	100,000
Temporary Exhibits	502,500

Subtotal, Exhibits & Collections

\$871,600

Building Operations

Personnel	\$144,000
SCC Allocated Costs	\$33,000
Supplies	7,500
Utilities, Repairs, Maintenance	416,500

Subtotal, Building Operations

\$601,000

Gift Shop

Personnel	\$62,800
Cost of Goods	337,500

Subtotal, Shop

\$400,300

TOTAL

\$3,223,940

OPERATING SHORTFALL

(\$1,242,940)

Supporting Schedules

A. Assumptions

Building Size		49,000
Daily Operating Hours:	260 Weekdays	8 hrs.
	52 Weekends/Peak	5 hrs.
Total Public Hours		2,340
Average Admission Revenue		\$8.45
Shop sales per capita		\$9.00
Shop Cost of Goods		50.0%
Food Sales per capita (net)		\$0.50
Conference Room capacity		35
Utilities & Maintenance cost per sq. ft.		\$8.50
Benefit Rate (Full time staff)		22.0%
Benefit Rate Part time staff)		12.0%
Projected General Attendance		75,000
School Group Attendance		5,000
School Fees (per student)		\$0.00
No. of members (family)		2,500
Membership fee (average)		\$100.00

B. Ticket Prices and Admission Revenue

		Dist'n	No. of Visitors	Revenue
Seniors/Students	\$8.00	25%	18,750	\$150,000
Adult	\$10.00	60%	45,000	\$450,000
Children	\$3.00	15%	11,250	\$33,750
Average	\$8.45		75,000	\$633,750
Estimated Membership discount		-20%		-\$126,750
Educational Groups	\$0.00		5,000	\$0
Total Admissions			80,000	\$507,000

C. Temporary Exhibits

<u>Expense</u>			
Great Hall	1 Major exhibits	\$250,000	\$250,000
	1 Mid-size exhibits	\$100,000	\$100,000
Western Collector's Gallery	2 Mid-size exhibits	\$60,000	\$120,000
Icons of the West Gallery	1 Annual Rotation	\$15,000	\$15,000
Entry/Lobby	1 Annual Changes	\$7,500	\$7,500
Plaza	1 Annual Changes	\$10,000	\$10,000
Total Temporary Exhibit Expense			\$502,500
<u>Revenue</u>	Sponsorships		\$350,000
Net Temporary Exhibits Expense			\$152,500

Note: exhibit expenses include publicity, catalogues, special events, fees, insurance, travel, etc.

D. Public Programs

<u>Expense</u>	<u># Programs</u>	<u>Av. Cost</u>		
Lecture/Gallery Talk	40	\$250	\$10,000	
Events	6	\$1,000	\$6,000	
Multi-Media Theater Program	3	\$70,000	\$210,000	
Total Public Program Expense			\$226,000	
<i>Note: expenses include fees, promotion and direct costs for set-up and crew.</i>				
<u>Revenue</u>	<u># rentals</u>	<u>Avg Attce.</u>	<u>Avg. Ticket</u>	<u>Total</u>
	Lecture/Gallery Talk	50	\$5.00	\$10,000
	Event	50	\$10.00	\$3,000
	Multi-Media Theater Programs			
Total Public Program Revenue				\$13,000
Net Public Programs				(\$213,000)

Supporting Schedules (cont'd)

E. Facility Rental Revenue*

<u># rentals</u>		<u>Rent (net)</u>	<u>Total</u>
6	Great Hall	\$2,000	\$12,000
30	Rooftop/Plaza	\$2,500	\$75,000
	Galleries	\$1,200	\$0
25	Conference Room	\$100	\$2,500
Total Facility Rentals			\$89,500

*Rental revenue from special events, corporate meetings, etc.

F. Workshops/Conference/Symposium

<u>Income</u>				
	<u># of programs</u>	<u>Ave.Enrollment</u>	<u>Fee</u>	<u>Total</u>
1-2 Day Workshop (e.g., How to rope a c	2	75	\$100.00	\$15,000
Exploration Classes (e.g., Experience the West)				
Adults	20	15	\$80.00	\$24,000
Children	25	20	\$40.00	\$20,000
Total Revenue		37		\$59,000
<u>Expenses</u>				
	<u>#</u>	<u>Cost</u>		
Workshop	2	\$5,000		\$10,000
Adult Classes	20	\$500		\$10,000
Children Classes	25	\$250		\$6,250
Promotion (calendar, advertising)				\$10,000
Supplies/Materials	47		\$125	\$5,875
Total Expense				\$42,125
Net Revenue				\$16,875

G. General Administrative Costs

Banking/Legal/Audit	\$2,000
Professional Services	10,000
Membership & Dues	2,000
Postage	25,000
Printing	25,000
Stationery and Supplies	20,000
Equipment Maintenance	5,000
Telephone	4,000
Insurance	7,000
Travel/Transportation	5,000
Total Administrative Costs	\$105,000

Staff and Salaries

Full-Time Employees	#	Salary*	Cost	
Director	1	\$135,000	\$135,000	Administration
Asst. to Director	1	\$36,000	\$36,000	
Senior Curator	1	\$65,000	\$65,000	Curatorial/Exhibit
Registrar/Collections Manager	1	\$40,000	\$40,000	
Exhibitions Designer/Preparator	1	\$38,000	\$38,000	
Technician	1	\$36,000	\$36,000	
Curator of Education	1	\$60,000	\$60,000	Education/Program
Asst. Curator of Education/Vol.	1	\$36,000	\$36,000	
Associate Development Director	1	\$60,000	\$60,000	Development
Development Assistant/Member	1	\$40,000	\$40,000	
Marketing/PR Manager	1	\$60,000	\$60,000	Marketing
Operations Manager	1	\$45,000	\$45,000	Operations/Facilities
Museum Store Assistant Manager	1	\$30,000	\$30,000	
	13	Subtotal	\$681,000	

Part-Time Employees	(Equivalent)	Per Hour		
Contract Guest Curator	1	\$35,000	\$35,000	
Registration Assistant	0.25	\$10	\$5,850	
Museum Shop Assistant	1	\$10	\$23,400	Gift Shop
Visitor Services	1	\$10	\$23,400	Visitor Services
Security	2	\$12	\$56,160	Security
	5	Subtotal	\$143,810	

Cultural Council Shared Services	
Administration	\$60,000
Finance / Accounting	\$51,000
Human Resources	\$37,000
I/T	\$19,000
Security	\$33,000
Development	\$75,000
Total	\$275,000

Total FT Staff	13		
Total PT Staff	4		
Benefits FTE		22%	\$149,820
Benefits PTE		12%	\$17,257
Total Staff & Benefits			\$991,887

* Sources: AMS, CA Assoc'n of Museums & Assoc. of Art Museum Directors, Scottsdale Cultural Council